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Hollywood studio magazine

VOLUME 13, NO. 4/$1.50

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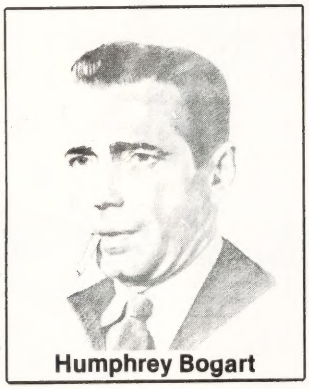
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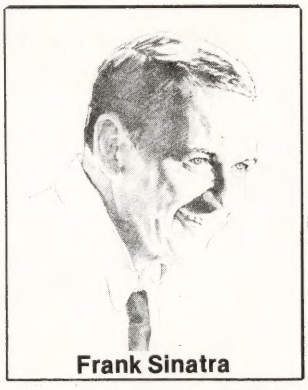
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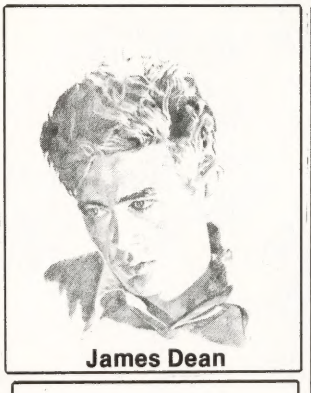
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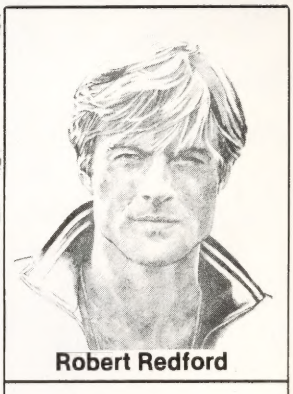
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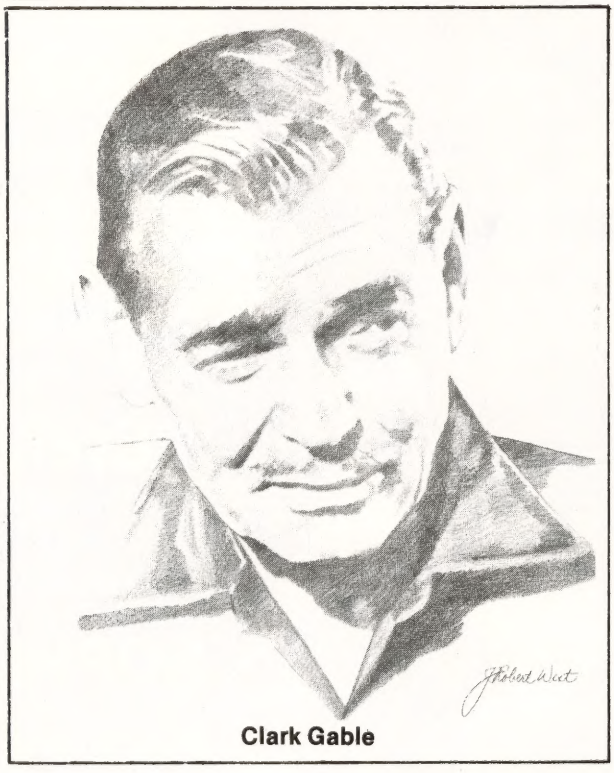
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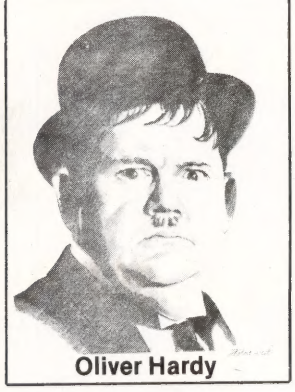
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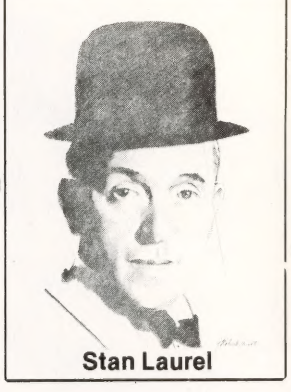
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VOLUME 13, NO. 4/$1.50 AUGUST, 1979

THIS MONTHS COVER:

Tyrone Power, generally conceded to be the most handsome man in screen history. You'll discover little known facts about his life in this issue of HSM.

LILLIAN GISH & HELEN HAYES/GINA L/ SOPHIA/ JOHN WAYNE

CONTENTS:

THE SECRET LIFE OF TYRONE POWER..... 8
Segment from the book by author, Hector Arce, 1979.

TYRONE — A DEDICATED ARTIST..... 11
Anthony Cassa reviews Tyrone film career.

A TRIBUTE TO JOHN WAYNE 13
The greatest Western Star, loved by everyone all over the World, who will always be remembered.

LA LOLLA SHIFT GEARS..... 14
George Haddad-Garcia interviews the seductive Italian love goddess, Gina Lolobrigida and tells what led to her second equally fabulous career.

GROUCHO MARX—"I MUST BE GOING"..... 16
Intimate memoirs of Groucho by Charlotte Chandler.
Personal anecdotes in Groucho's own inimitable style.

MARY PICKFORD'S PRICELESS MEMORABILIA 18
A legend in her own time, Mary one of the founders of the Academy of Motion Pictures donated her life-long personal collection to USC.

LILLIAN GISH HONORED BY WIF 19
Helen Hayes introduces long-time friend at Women In Film Luncheon.
Miss Gish spoke on the silent days when she had to direct as well as act
by Robert Kendall

THE EVELYN KEYES STORY 23
The lush days of the '40's and the versatile Evelyn Keyes.
Her recent memoirs earned more attention than even her films.
by Douglas McClelland.

ROBERT KENDALL'S MOVIE SCRIPT LIFE 28
Barry Schulberg interviews HSM contributing editor.
An interesting story-wins acting contest-his film career and now a professional writer of note.

SOPHIA LOREN: HER LIFE & TIMES 31
by Ralph Bellamy

PASSING PARADE..... 50
Brief biogs stars of yesteryear. Dolores Costello, Patricia Ellis and Rosemary Lane.
by Kirk Crivello

PLUS— Lee Grahams Man About Town, The Big Hanover Street, W.W. 11 Movie Bash . . . on the scene report, Moviereel-a round-up of interesting memorabilia, film, video, movie and star briefs . . . Back issue Index of HSM magazines for sale . . . Classifieds from all over the world.

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Mid-Summer Preview
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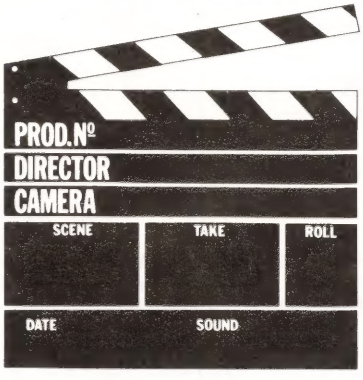

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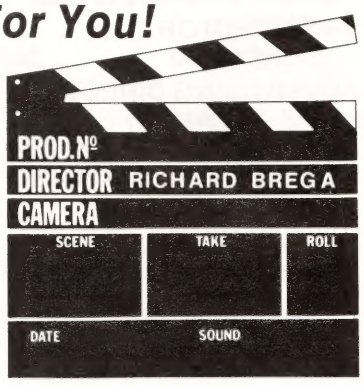

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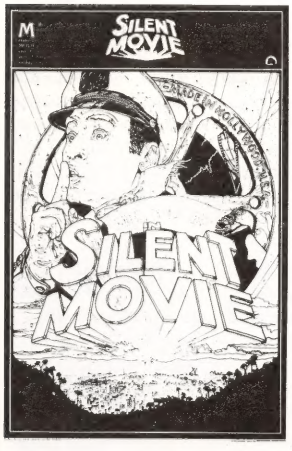

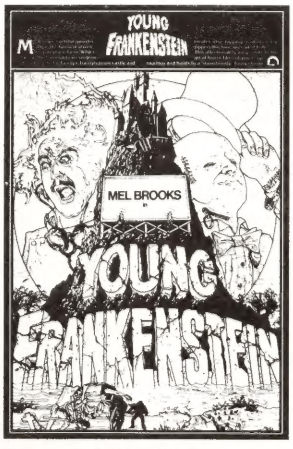

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Write-ins and Comments

More on Vivien Leigh—Taylor

I just love your magazine. But I do wish you could print more on Vivien Leigh. Perhaps a cover issue! Also more on Robert Taylor.

Vickie Tillinghast
Boulder, Colorado

A Word on Photographers from One of the World's Top Professionals

Thank you for the credit given my color photograph of Garbo which you used on the cover of *Hollywood Studio Magazine* Vol. 12.

I have often wondered why you have not given photographers more credit for their work. Photographers are considered one of the most valued parts of any magazine.

The following excerpt is from "Still Photography as a Tool in the Making and Marketing of Motion Pictures," the subject of talks I gave before professional and amateur photographers, also TV, radio and fan clubs.

". . . Photographs are the only tangible image that a fan has of a player. A player's performance before the camera is recorded in a series of tiny pictures that are edited into a sequence and many sequences are built into a motion picture production. This footage of tiny pictures is rented to a motion picture theater, which in turn rents seats for the audience (fans) to observe the production . . ." Nothing *tangible* there.

Fans and collectors are becoming more interested in the photographer who makes the portrait and scene stills. This is largely due to the greater interest in photography. They often write for information as to what kind of lights, exposure, etc., etc., I used in making certain photographs. Many of them, knowing I was head of the MGM still department, asked me for the names of the cameramen who shot certain pictures. They also know that I had received an award from the Professional Photographers of America in 1974 for having photographed stage, screen, radio and nobility personalities in the thousands.

I know photographers would appreciate a byline with their photographs that appear in your fine magazine.

Enclosed is a check for renewal of my subscription.

Clarence Sinclair Bull
Los Angeles, California

Excellent Advertising Results

As a fairly new subscriber to *Hollywood Studio Magazine,* I had to write and tell you how helpful your magazine has been. I received eleven responses to my ad.

Thank you for reprinting the article on Madeleine Fayette. I have seen her collection and she herself is an absolute delight!

Suggestion: How about a cover and article on Gene Kelly, a man who made countless contributions to the film industry. Good articles on him are too few and far apart.

Thanks for listening to my suggestion and keep up the good work.

Pat Bruder
San Francisco, California

Bouquet on Shirley Temple Issue

Congratulations on the delightful Shirley Temple holiday issue of *Hollywood Studio Magazine.* It is one of your best ever. The Kirk Crivello piece on child actors was especially worthwhile.

I was happy to note that you announced for a coming issue Jim Meyer's story on Eleanor Parker, accompanied by photos from my collection.

Keep up the fine work on *HSM.* Its appearance always makes life brighter.

Doug McClelland
Bradley Beach, New Jersey

Carmen Miranda (Corrections)

I enjoyed the article in your March issue about Carmen Miranda. However, I believe she died on August 5, 1955, not in 1957 as the article states. She had just finished filming a guest appearance on the *Jimmy Durante Show.* They rushed to get the show finished because a strike by the technicians was supposed to start that Friday night. They finished the show but during the closing minutes Carmen Miranda stumbled and fell to her knees. She was helped to her feet and the show was finished. That evening she held an impromptu party at her home to celebrate the completion of the show. The last guest had just left when she collapsed. I remember there was a debate about whether or not to air the Durante show since it was felt that the stumble was a sign of the coming heart attack. Her family sent a telegram requesting that the show be aired as planned.

The same time Carmen Miranda died actress Susan Ball died. Her career was just getting started when her leg was amputated due to cancer. She did walk down the aisle at her wedding to Richard Long with the aid of crutches. Richard Long passed away in the last couple of years but I do not remember the date.

I was ten years old when Carmen Miranda died. In recent years there have been few television showings of her movies here in Rochester but I do have three record albums with her on the records. At least I can enjoy her singing.

Your magazine is always interesting and I enjoy each issue.

Gary Dechau
Rochester, New York

Watch for Lex Barker!

A big request from your reader to publish a photo bio of the handsome Tarzan Lex Barker!

John Savage
San Francisco, California

Treasured Movie Cards

Pages 28 and 29 of *Hollywood Studio Magazine,* April 1979 edition, electrified my attention as they featured priceless cigarette-card pictures of stars so popular in England years ago. I have two albums of these treasured cards identified as being issued with "Medium" Navy Cut Cigarettes, John Player & Sons, branch of the Imperial Tobacco Co. of Great Britain and Ireland, Ltd. Each album contains 50 pictures in color, accompanied by biographical sketches, of such unforgettable greats as Norma Shearer, Joan Crawford, Myrna Loy, George Arliss, Garbo, Hepburn, Harlow, Dolores Del Rio, Nils Asther, Richard Dix, and many others.

Albert Manski
Boston, Massachusetts

Bouquets to Our Staff

Having just read Kirk Crivello's "Great Singing Stars," I'm inspired to publicly compliment him on his tireless devotion to a side of movie history all but ignored elsewhere. Kirk's articles are always unique, ever of *real* interest to the genuine movie buff. He is a most valuable asset to the pages of *HSM!*

Also, Glo Davis' pieces are a welcome departure from the too-commonly stale reading matter served up in some of your sister publications.

Jim Haspiel

All in Due Time!

I enjoy the very good stories and photos of *Hollywood Studio Magazine,* and I wish that you would do an issue on character actors that would focus on still alive character actors. I'm listing some of those I'd like to see in your magazine: James Lydon, Marshall Thompson, James Best, Tom Drake, John Archer, L.Q. Jones, Neville Brand, Myron Healy, Jock Mahoney, Leo Gordon, Don Dubbins, Kenneth Tobey and Don Megowan, James Craig, John Russell, John Carroll. Also I would love to find out what has happened to: Lori Nelson, Karen Steele, Kathleen Crowley, Diana Millay, Julie Adams, Leigh Christian, Merry Anders and Gail Davis.

Thanks very much for any help and how about a cover story on Victor Mature and Richard Widmark, too?

Bill Wilkerson
West Columbia, South Carolina

MOVIEREEL

THE PASSAGE OF OF TIME

Hollywood lost two of its great legends in June and within several weeks of one another; *John Wayne,* America's greatest Western Star (June 11) and *Mary Pickford,* America's sweetheart (May 29). Others who will also be remembered are *Jack Haley,* the beloved tin-man in "The Wizard of Oz" (June 6), veteran actress, *Erin O'Brien Moore.* (May 3), *George Brent,* (May 26) and *Jack Mulhall,* star of silents and early talkies (June 1).

"THE BEST REMAINING SEATS"

"The Best Remaining Seats." A new AFI series will be launched by Lillian Gish at the Wiltern Theater (Los Angeles) on August 9, comprising ten screenings of classic films in the greatest surviving movie palaces of Southern California. Each film will be introduced and discussed by a legendary star or director.

Enjoy the extraordinary art deco beauty of the Wiltern Theater (a national landmark, now threatened with demolition) . . . slides of other movie palaces . . . scenes from the fine MGM studio print of the opening-night film, *The Wind* . . . and sounds of Gaylord Carter at the mighty Wurlitzer.

Gaylord Carter at the Wurlitzer.

Actress Dolores Del Rio is presented a silver inscribed bowl from President Carter on the Merv Griffin Show for Miss Del Rio's role as a Goodwill Ambassador between the United States and Mexico as well as for her fifty year contribution to the screen and theatre.

LATEST FLICK NEWS

Jack Nicholson will star in the latest remake of "The Postman Always Rings Twice." This will be the fourth time the James Cain novel has been brought to the screen.

Dyan Cannon will star in Paramount's "Coast" about a Beverly Hills heiress who outwits her husbands attempts to have her declared insane.

Tony Curtis will star in Neil Simon's new play, "I Oughta be in Pictures" opening January 17 at Los Angeles' Mark Taper Theatre. After a two months stand the play heads for Broadway.

Orson Welles is starring in "Never Trust an Honest Man," crime drama rolling this month in Toronto and Las Vegas.

Robert Stack and *Lloyd Bridges* have been set for important roles in Paramount's disaster spoof "Airplane."

MEXICO BRIEFS

Azteca Films, Los Angeles based distributor under the Radio, TV and Cinema (RTC) agency, is planning promotion of the Mexican film industry with information about its stars, writers, directors, etc. and published and recorded interviews in Guadalajara and Mexico City.

John Wayne, one of the greatest all-time box-office movie stars, many months ago selected his epitaph — and in deference to his relationships with Mexico in wives, food and locations, Duke's choice for the stone was the axiom which makes for real Aztec machos, "Feo, fuerte y formal." . . . (English translation- Homely, strong and formal) Pepe Romero-Mexico City.

Burt Lancaster heads the cast of "Vengeance" shooting in Durango under direction of David Korda (son of the late Sir Alexander Korda).

And speaking of "revivals," the Tourism Secretariat is again talking about starting up the World Review of Film Festivals last held in Acapulco in 1968.

The U.S. production "Frontera" (The Border - $2 million budget) starring Telly "Kojak" Savalas and Vittoria Gassman is shooting on location in Durango.

Savalas' co-star is Mexican actor Noe Murayama who has previously worked in "A Paso de Cojo," "Winnethow" and "El Infierno de Todo Tan Temido."

STUNTSMEN HALL OF FAME AND MUSEUM NOW OPEN

The Hollywood Stuntsman Hall of Fame and Museum located at the Mojave Airport, Building 160, Mojave, California is now open to the public.

The building contains many displays and exhibits: including personal items of film stars and stunt personalities; dozens of photographs, drawings, paintings and precious artifacts; and several rooms devoted to memorabilia; The Hall of Fame, Medieval Castle Room, Western Room and the Modern Room. Costumes, weapons and others items used by the stars and stunt performers in actual movies are displayed in each of the rooms.

Tom Mapes, stuntman for Jimmy Stewart, and famed

Happy Birthday-Donald — Old-timer Donald makes off with the first piece of birthday cake to celebrate the 45th anniversary of his first screen appearance in 1934 which was "The Wise Little Hen." Donald has appeared in more than 125 films since then.

Continued on Page 45

The Secret Life of Tyrone Power

by Hector Arce

This segment is adapted from The Secret Life of Tyrone Power, *published by William Morrow and Company, © 1979, Hector Arce. It tells of Power's last weeks and events leading up to his death at 44 during filming of* Solomon and Sheba.

After bit parts in pictures Ty became the screen's hottest new leading man in *Lloyds of London.*

Was it a sign of his usual expansiveness that he wanted his friends about him, or was there another reason for his unusual insistence that they gather around?

He'd already stopped off in London on his way to Spain, where Charles Laughton and Elsa Lanchester were appearing together in *The Party* at St. Martin's Lane Theatre. The Laughtons were staying in Ty's unoccupied flat off Brompton Road, their host even supplying them with the services of his British secretary.

Laughton had directed Ty in *John Brown's Body,* his only undisputed triumph as a stage actor, and the two men were quite close. The Laughtons and the Powers had dinner at a restaurant near the theater, one of Ty's favorites because of the way it prepared *osso bucco.* Miss Lanchester found nothing ominous about their last meeting. All she recalled was the strength in Ty's new wife. "She knew what she wanted and she got it in Ty. I suppose all of his women were strong."

Annabella drove down the first week in November from her farm in the French Pyrenees to the location in Saragossa. "He absolutely wanted to introduce me to his new little wife, whom he adored," she would later say about her former husband. When she returned home, she told close friends there was something terribly wrong with Ty, but she couldn't put her finger on it.

Ty hadn't told her, as he had Debbie, that he was feeling pains in his shoulder and upper left arm. He didn't think it was cause for alarm. He was playing a role too strenuous for his age, which might have activated a case of bursitis.

"When Annabella came to see us," Ray Sebastian explained, "we were filming the 'young' sequence. His beard was gone, and he was all bleached out from not being out in any sun. He had a light makeup on. He was supposed to be a very cultured, nurtured, young son of David. Maybe he looked pale to her.

"We were shooting in one of those old castles this one day and Ty walked onto the set. There was something of beauty in this man's face that I never saw before. It wasn't the face of a sick man. It wasn't a tired man. It was just something sort of at peace with the whole damned world. It left an indelible impression on me, and I never forgot it. I can see it any time I want to bring it back."

Whenever a star dies while making a film, studio spokesmen are quick to point out that he passed an insurance physical before he began the project. The death may cause the cancellation of the production and the insurance company must absorb the production costs.

Sebastian said, "They checked his blood pressure; had him running up the steps; they checked his urine . . . this, that, and everything. Ty said he'd never had such a going over in his life. They gave him a clean bill of health and Eddie Small was able to insure him for two million dollars. So don't give me that crap about a heart thing."

"It's automatic coverage," Rock Hudson, in contradiction, said. "You usually go to some quack doctor. He asks, 'Have you had any illnesses in the last year?' You answer no. He says, 'Okay.' He checks your pulse and takes your blood pressure. Then he gives you a form to sign and you're insured."

Annabella had visited Ty and Debbie the week before. The production company was back at its headquarters in Madrid. It was the second month to the day that they'd been filming the Biblical epic. Ty's work was about 60 percent completed.

The cold fall air hung heavily over mountain-locked Madrid that morn-

During his 16-year stay at Twentieth, only once did the studio loan him out. That was to play opposite Norma Shearer in MGM's *Marie Antoinette* (1938).

Fans couldn't decide who was more beautiful, Ty or Loretta Young, in the five pictures they made together. They're seen here in *Cafe Metropole*.

ing, as the company prepared to shoot the culminating action sequence of the picture.

Director King Vidor quickly got a couple of close-ups of Ty. He already had a master full-figure shot of the duel with George Sanders. Next would be medium shots to capture facial expressions and dialogue, the camera pulling back to catch the choreographed swordplay.

How many times in the past had the two men faced off against each other in movie fights? The pictures, none of them distinguished, had run together in their minds, variations of the same theme in which heroic Ty vanquished the nefarious Sanders. The repeated combat had taken on the character of a grudge match. If Sanders was doomed to die, he understandably wanted the gory death to have the optimum histrionic effect. It wasn't beneath him to milk the scene dry.

In this version, it was brother pitted against brother, fighting for the right to rule Israel over the fallen body of the Queen of Sheba. Only Ty and Sanders were on call this morning, however. Gina Lollobrigida, in her nearby trailer dressing room, was preparing for her afternoon of work, in which she would miraculously rise from her previously presumed death to take the next scheduled chariot back to her homeland.

Over the next hour and a half, the two men, wearing heavy robes and working with real Roman swords weighing fifteen pounds, staged the duel on an elevated staircase landing. Sanders wasn't pleased with some of the angles being shot and asked several times that the scene be shot

With boss, Darryl Zanuck, his wife, Virginia, and columnist Walter Winchell. Ty was the most sensational of Zanuck's discoveries.

He surprised everyone with his offbeat, finely etched performance in *Nightmare Alley* with Joan Blondell.

Power's last film, and one of his best, *Witness for the Prosecution* (1957) with Marlene Dietrich.

over. Ty voiced no objections, going through the exhausting paces time after time.

Finally, after the eighth take, he could stand no more. He threw down his sword. "If you can't find anything there you can use, just use the close-ups of me," he angrily said. "I've had it!"

Ray Sebastian had never heard Ty speak this way. He'd always been accommodating and generous with other actors. In the past, Ty had handled difficult actors by kidding them. "Come on, you son of a bitch," he would say, "let's get it right and let's get the hell out of here."

His makeup man saw that Ty was shaking uncontrollably, but didn't know whether it was from anger or exhaustion. Whatever the reason, something was wrong. He helped the actor down from the platform.

The cameraman reloaded his film as Sebastian took Ty to his trailer dressing room. Inside, the small electric heater hadn't yet warmed up the drafty enclosure.

"I feel cold," the actor replied. He groaned. "I hurt all over. I think I'll lie down."

In the dozens of pictures and in the

Zanuck cast his three popular stars, Power, Don Ameche and Alice Faye in two hits, *Alexander's Ragtime Band* and *In Old Chicago.*

Tyrone Power & Linda Darnell in "Blood & Sand"

A typical publicity shot of Ty whose romantic image was thrust upon him before he experienced real love in his personal life.

When Ty married Annabella he was 25, she was 30. "If in costume pictures he wore tights at the studio, his wife wore the pants at home." Annabella, now 70, and long retired, lives in her native France.

Ty and his second wife, Linda Christian, shortly after their "Wedding of the 20th Century" in Rome.

twenty-three years he'd worked with Ty, Sebastian never knew him to lie down between takes. He would either sit in his dressing room and read, conduct interviews, or trade small talk with the crews.

As Ty lay down on a small couch, Sebastian poured him a cup of hot tea, and added some rum, thinking the stimulant might be of help.

"Ty, can you hold your arms up?"

He tried. "Boy, they hurt!"

Sebastian asked a messenger to get the company doctor. A few moments later, the boy returned and said the doctor hadn't been on the set that morning. A Spanish girl who didn't speak English appeared with a beat-up first-aid kit.

In his limited Spanish, the makeup man discerned from the girl that the doctor had gone into town.

"This man is seriously ill," he said. "He belongs in a hospital."

Shortly afterwards, Power was dead.

The private funeral services were scheduled for noon on Friday, November 21, 1958, at the Chapel of the Psalms. Debbie at first agreed to seat one thousand uninvited guests outside the chapel, with the ceremony to be carried to them over a loudspeaker. Then she changed her mind.

Because she believed that Linda had made a spectacle out of the Marquis de Portago's funeral, Debbie asked her to stay away from the services. "Ty belongs to me now," his widow stated. "Whatever anybody else does is of no concern to me anymore."

Linda's reaction was caustic. "I am happy for her if she can find peace in that belief." She and her two daughters celebrated mass at the Blessed Sacrament Catholic Church eight blocks away.

The invited mourners started arriving to pay their final respects. Among them were Henry King, Henry Fonda, James Stewart, Gregory Peck, Billy Wilder, Danny Kaye, Clifton Webb, Brian Aherne, Herbert Marshall, Robert Wagner, and Natalie Wood. Loretta Young, on a lunch break from filming her television show, arrived wearing Oriental makeup. Yul Brynner had already started growing a beard for the role in which he would be replacing Ty. When he arrived, the gathering crowd burst into applause. He glowered at them, and they quieted down.

Inside, an organ filled the chapel with music associated with Ty's career: "Always" from *Alexander's Ragtime Band;* "Mam'selle" from *The Razor's Edge;* "The Battle Hymn of the Republic" from *John Brown's Body;* and Eddy Duchin's piano theme.

The Philippine mahogany casket was kept open during the military funeral. Debbie, in a straight-backed

chair, her back to the other mourners, held Ty's hand throughout the half-hour ceremony.

Cesar Romero read "The Promises of America" by Thomas Wolfe, which Ty was to have read to airmen in Spain on Thanksgiving Day. After the reading, Romero said a few words:

"Ty was a strong, vital man who never spared himself. Everything he did, he had to do well and to the best of his ability, whether it was in his personal life, in his professional career, or in his service to his country.

"He constantly gave of himself, until one day he gave a little too much. He was a beautiful man. He was beautiful outside and beautiful inside. We shall all miss him.

"Rest well, my friend."

After the services, six marines carried the flag-draped casket to the burial spot beside a small lake in Hollywood Memorial Park Cemetery.

Only then was the full force of the vulgar carnival impressed on the minds of the mourners. It was a grisly reaction of the crowd scene from Nathanael West's *The Day of the Locust.* As their favorite stars appeared, the crowd started cheering. At its outer edges, families were seated on the lawn eating box lunches, oblivious to the crying of several children among them. A little girl was getting a hula hoop lesson from her father. A small boy, trying to get closer to the activities, fell into the pond, screaming and sputtering as he scrambled out. The crowd was effectively pushed back as the body was interred.

The ceremony over, the invited mourners gradually dispersed, to be followed by the crowd. All in all, it hadn't been totally out of control. Only one woman had fainted.

Hours later, Linda and her two daughters visited the grave, leaving a five-foot cross of white gardenias.

When they were married, Ty and Linda had entertained dozens of Hollywood's most famous names. She learned how short or unforgiving the memories of those she once considered friends actually were. During the few weeks that she stayed on in Southern California after Ty's funeral, she heard only from Henry Hathaway, Joe Pasternak, and Delmer Daves and their wives.

It was a disquieting, disturbing time for all who had known and loved Ty, and it was no better reflected than the description by *Time* magazine of Ty's military funeral: "Major Power deserved the attention; he had served his country well during World War II. As an actor, he had been better than many of Hollywood's handsome heroes. As a private citizen, he had certainly been no worse." ☆

Tyrone Power— A Dedicated Artist

by Anthony Cassa

Bachelor Power was the new sex symbol, idol of millions, when this picture was taken.

Like all dedicated artists, Tyrone Power was never satisfied with his work. Throughout his career he longed to be a better actor than he was. He was not happy with most of his films and wanted to be remembered for his stage work.

In the mid-1930s Power was an unknown young actor on Broadway. He was making $60 a week in a Katharine Cornell play when a Fox talent scout tested him for films. The test was sent to Hollywood where Darryl F. Zanuck saw it.

Mr. Zanuck claimed to be the discoverer of the actor but it was the studio chief's wife who really should get the credit. At first Zanuck did not like the young man because of his bushy eyebrows. However, Virginia Zanuck happened to see the test and she suggested they shave Power's eyebrows down a bit. They did and Power was put into *Girls Dormitory.* In this film he had a walk-on at the end where he asks a girl to dance. When the preview audience indicated they liked "that guy in the last scene," Power's career in films was launched.

Tyrone Edmund Power was born May 5, 1914, in Cincinnati, Ohio, to Mr. and Mrs. Tyrone Power. Being born into an acting family probably decided his career choice early in life. His father, Tyrone Sr., was a bewhiskered character actor in films such as *The Big Trail* (1930) with a young John Wayne. Before that, however, the senior Power was a matinee idol who shared acting honors with Sir Henry Irving and Sir Herbert Beerbohm Tree.

Power Jr. made his stage debut while still a teenager in *The Merchant of Venice* in 1931, in a Chicago-based Shakespearean company production which included his father. He also did some radio work ("The Little Theatre Off Times Square") with his future co-star Don Ameche.

In 1931 Power followed his famous father to Hollywood only to experience a personal tragedy. His dad succumbed to a fatal illness while filming *The Miracle Man.*

Ty stayed on for a couple of years in Hollywood. Discouraged after mere bit parts in only two films, *Tom Brown of Culver* (1932) for Universal

The Secret Life of Tyrone Power the man behind the mask was totally different from his macho screen image.

Power made a speciality of swashbuckling roles in costume pictures. One of the best was *Blood and Sand* (1941).

and *Flirtation Walk* (1934) at Warners, he left the West Coast for Broadway. There he secured a small part in *Romance* and was engaged by Guthrie McClintic to understudy Burgess Meredith in *The Flowers of the Forest.*

When the play ended Power stayed on with the company headed by Katharine Cornell. He was playing a part in *St. Joan* when he was offered the Fox test for *Sing Baby Sing.* He did not get the part (Michael Whalen did) but the studio eventually gave him a contract. After *Girls Dormitory* he was put into *Ladies in Love,* with Loretta Young. Following this he was assigned a top role in *Lloyds of London* which made him a star at 23.

Ty was now in great demand and the studio rushed him into four pictures in 1937. In one, *Thin Ice,* he developed an off-screen romance with his leading lady, Sonja Henie. This relationship, however, was short-lived.

In 1938 his first two films were directed by Henry King, the man responsible for seven of Power's best films. He played opposite Alice Faye in *In Old Chicago,* which still has the finest fire scene ever filmed, new technical advances notwithstanding. In *Alexander's Ragtime Band* he competed with Don Ameche for Miss Faye's hand.

Then he made his only loan-out film, *Marie Antoinette,* for Metro-Goldwyn-Mayer. Twentieth did not like Ty taking second billing to Norma Shearer and refused to loan him out again. This policy cost Power an important role in *Kings Row* later in 1942.

Suez followed and Power married one of his leading ladies, Annabella. Don Ameche was best man.

In 1939 Tyrone Power and Jeanette MacDonald were crowned "King and Queen of Hollywood." Power beat Clark Gable and Spencer Tracy in the top star polls, being second only to Mickey Rooney.

His next films were big box-office grossers, especially the Technicolor western, *Jesse James,* with Henry Fonda as Frank.

As the forties began Power was put into his only contemporary jailbird-gangster role as *Johnny Apollo.* It was difficult to believe Power as a heavy. Not because of any lack of ability to convey such a character; rather it was because of his screen image.

Then came *The Mark of Zorro* (1940) in which Power gave one of his top performances in the kind of role he did so well. He was cast opposite Basil Rathbone, his would-be nemesis. Their climactic sword duel is notable because Rathbone was an expert fencer and did his own work.

After another Rouben Mamoulian remake, *Blood and Sand* (1941), Power wished to return to the stage, his first love. However, studio brass was afraid he might fail on Broadway and thus hurt his star status. They allowed him and his wife only a few weeks in a stock production, *Liliom.*

Ty returned to the screen in a variety of roles: *A Yank in the RAF, Son of Fury, This Above All, The Black Swan,* and *Crash Dive.*

After *Crash Dive* Power announced his plans to join the war effort in Europe. He enlisted in the Marines and served until 1946.

Power's comeback film was a spectacular blockbuster, a version of Somerset Maugham's *The Razor's Edge,* the story of a man trying to find himself. The public, anxious to see Power again, turned out in droves and the film made millions.

Power's next film, *Nightmare Alley* (1947), was one of his most challenging roles. Here he played a hotshot who climbs his way to the top of the carnival business only to fall to the level of a sideshow freak.

Jean Peters, who had a brief but notable career, made her debut in *Captain From Castile,* the big one for 1947. Here is Power at his best—the stalwart, noble hero, fighting injustice, capturing the heart of the lovely lady, and seeking adventure in a new world.

In 1948 Ty's marriage to Annabella ended. He married Linda Christian in 1949. They had two children, Romina and Taryn. It lasted six years.

In 1950 Power went to Britain to film *The Black Rose* and after its completion stayed on in London to do *Mister Roberts* on the stage.

In 1955 Ty did a picture for John Ford, *The Long Gray Line,* completely erasing his former swashbuckling image. It had been over a year since his last film and he gained some weight and grew a moustache for the part—he did not look like Tyrone Power.

After he did *Untamed* at Fox with Susan Hayward, Ty went over to Columbia to do *The Eddie Duchin Story,* a biography of the famed pianist of the '30s and '40s who died at the height of his career.

Then he returned to the stage in London where Power did *The Devil's Disciple* (1956). A segment of television's "Miss Julie" with Mai Zetterling followed.

He produced and acted in his next film, *Seven Waves Away* (retitled *Abandon Ship*).

Twentieth Century-Fox next cast him, with Errol Flynn, in its production of Hemingway's *The Sun Also Rises,* as two played-out expatriates. Billy Wilder then cast Power in *Witness for the Prosecution* in 1957, a film which might have resumed his career as a top star. But it was to be his last. When the picture was finished he toured the U.S. on stage with Faye Emerson, starring in *Back to Methuselah.*

In 1958 Ty married Deborah Minardos. They had one child, Tyrone III.

That same year he began filming what was intended to be one of his finest films, *Solomon and Sheba,* in Madrid, Spain. It might have been a grand finale to a very illustrious career had it been completed. Power died in mid-production and it had to be completed with Yul Brynner.

During the filming, Power complained of not feeling well. He was advised not to get involved in any strenuous activity and to take it easy. However, he went ahead with a planned scene with George Sanders in which they engaged in a sword fight. It proved to be fatal. He died that day, November 15, 1958, of a heart attack. He was 44. ☆

Ed. Note: Tyrone Power made fifty films during his career.

A TRIBUTE TO JOHN WAYNE

America's greatest Western star of all times, John Wayne has joined the other towering figures of the screen in that last round-up in the sky.

The memory of John Wayne will live forever. John was not only big in stature but big in heart. His fans were legion. Before his death in June, 1979, John was honored with a special gold medal by Congress, the 31st such medal struck for a private citizen this century. He was also made honorary captain in the Texas Rangers; Texas Governor Bill Clement proclaimed a John Wayne Day. His first Oscar nomination came with "The Sands of Iwo Jima" but it was not until 1969 when he portrayed his immortal Rooster Cogburn in "True Grit" that he won his Oscar.

John Wayne is an American original who cannot be duplicated in this or any other generation, the greatest Western star of all times. ★

La Lollo Shifts Gears

by George Haddad-Garcia

"I was never fully satisfied, being a movie star," insists the glamourous Gina Lollobrigida in New York City, but not very convincingly. She is in town because of her new profession, photography, and will shoot high fashion lay-outs for none other than *Vogue*. "Now I can come and go as I please," she laughs throatily, lustily. "I have always had . . the gypsy inside me. I was never content to stay in one place and make movies, one after another."

And yet she did, dozens of them. La Lollo has the dubious distinction, it is said, of having made more unreleased films than anyone else. She has done movies for directors of several nationalities, in many languages. "I lose track of what their names all are - the movies," she admits. "To me, after so many movies, they begin to look alike!" Another laugh.

Surprisingly - for she is significantly past 50 - the Italian sex goddess (ex, she insists) retains her sparkling good looks and her youthful image. She dresses in the height of fashion, partial to furs (some of them, unfortunately, on the endangered species list), and laughs frequently. Her perfectly manicured hands flail the air, highlighting one enormous diamond ring. In

her personal life, Gina has been associated with multi-national millionaires - her latest is said to be a Peruvian, but the lady's not talking:

"I learned long ago that in affairs of the heart, it's best to keep one's mouth shut." She gestures as though locking her mouth and throwing away the key. "My movies I used to publicize enthusiastically, but I don't talk about marriage or men. The one, because it doesn't work for an actress or a famous woman, the other, because no matter how much one talks or complains about men, they're always there. And sooner or later, a woman always wants one!" Ha-ha-ha.

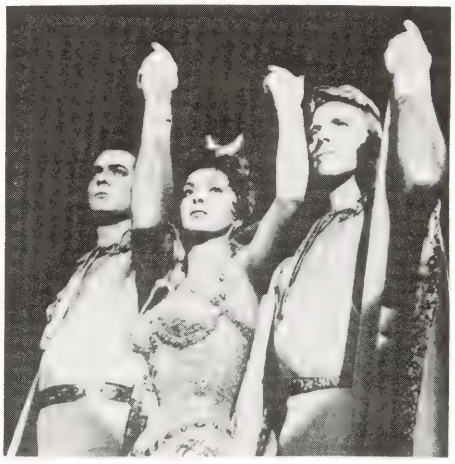
Lollobrigida has behind her a best-selling book titled *Italia Mia,* illustrated with her own photos, which she took all over her native land by posing as a peasant, a housewife, etc. "It was the acting challenge of my life," she reveals, "not to let the glamourous Gina show through." She winks. "I actually convinced them in one town that I was an old hag with a camera. Not even the papparazzi caught on, and I had the last laugh." Actually the star is somewhat bitter about Italian journalists, to whom she supposedly never grants interviews. Although she won't go so far as compatriot Marcello Mastroianni in denouncing them, she offers, "They are literally parasites, and when they have no story, they make it up."

Despite verbal and literary attacks by the media upon the highly visible multi-millionairess (who nonetheless refuses to move from Italy), Gina is well-liked in her country, much more so than her arch-rival, Sophia. On that particular topic, she merely notes, "We are not competitors, we have nothing in common. She played peasant roles, I played ladies." Subject closed. Lollo makes sure that the interviewer is aware that she didn't give up films because the offers stopped coming, however:

"I could still be working my brains out," she intones in beautiful accented English. "But what for? The roles, once you pass 35, are not good, even in liberated Hollywood. Unlike actresses, I won't play pathetic roles just for the sake of it . . . I have too many talents to do horror movies." Besides photography, she is into painting and foreign languages. But right now, it's photos that pay the bills - as if she needed help with her bills!

"It was only a hobby at first, but now it's my living, and more than that, my avocation." She is childishly enthusiastic. "I went farther and farther with it, and it seemed logical to do a book, to do magazine assignments, to give exhibitions and travel the world and capture what I have seen on film." She is wary of supplying many details, but

Gina Lolobrigida & Humphrey Bogart, 1954 in "Beat The Devil"



Gina, Tony Curtis, Burt Lancaster, "Trapeze"

la Lollo is considering making the transition to film-cameras and becoming a movie director, like her friend Jeanne Moreau.

"There is nothing definite on the horizon, but I have interest from a number of studios. Unlike Lina (Wertmuller), I would not be so political or confusing, and I know my ideas would go over in the all-important American market. I like love stories between men and women. I like romance and glamour and good taste. But I am not . . .prudish. Me?" A hearty guffaw, for in her prime, Gina was banned everywhere from Karachi to Kalamazoo. "I never appeared naked," she is careful to note, though. "My films were sexy because *I* was sexy, but none of them were indecent. I never posed nude or even topless," she says in such a way that one imagines she is thinking about Sophia, who has gone topless, in her early career.

Needless to say, Lollobrigida has had leading men galore, from Tyrone Power to Yul Brynner to Rock Hudson to Telly Savalas. Which was her favorite? "Every man is special in one way or another," she states diplomatically. "Rock Hudson was an American sex symbol, but most people don't know he was especially sweet and kind. He *likes* women, and he treated me like a big brother, very protective . . . Tyrone Power was a beautiful man, literally, but age was already . . . it was difficult for him, I think." Of course, Power died of a heart attack in Spain during the making of *Solomon & Sheba;* he was replaced by Brynner. "When he died, it was an incredible shock, like losing a relative. Like so many good-looking men, there was a lot of heart and feeling inside him."

Ms. L., however, has never been called Miss Goody Two Shoes, and not a few co-stars have less than kind things to say about her. She shrugs. "That is all behind me now. Friends keep asking if I miss the movies. No. Why should I? I did them, and now I'm a photographer. I've retired from films, but who knows, maybe someday I will return - on my own terms. I'm lucky to be a woman of leisure who does what she does because she likes it. Now I am a full-time gypsy, and I'm finally getting to *see* the countries where I made movies inside those closed studio doors!" ☆

HELLO, I Must Be Going!

Intimate Memoirs of Groucho

by Charlotte Chandler

Groucho surrounded by mementos in his Beverly Hills home.

Groucho regularly had guests at his house for lunch and for dinner, or else he was a guest at someone's house. Often he went out to a restaurant, usually with a guest or two. In restaurants the party frequently consisted not only of those Groucho had brought, but also included the captains, waiters, and busboys as well. On occasion, the diners at neighboring tables also joined the entourage, though peripheral involvements were only for brief intervals. His appearances in restaurants were as likely to disorder the established protocol and leave everyone amused and confused as in *A Night at the Opera.*

Once as we entered the Beverly Hills hotel restaurant, he handed his coat to the checkroom girl and said, "Have this cleaned and ready by Thursday."

The maitre d' approached, and Groucho said, "I'd like a cheap table for two."

Indicating the best table in the house, the maitre d' asked, "Will this table be satisfactory?"

"It's a lousy table," Groucho answered.

"But Mr. Marx, it's the table you always request."

"Is that table big enough for four?" Groucho asked.

"Yes, Mr. Marx."

"Good. We'll be two."

"The fish is very good today, Mr. Marx."

"We won't have time to eat. Just bring the check."

On another occasion, as we passed through the Polo Lounge of the Beverly Hills Hotel, Groucho ambled along, picking up a thin slice of pumpernickel from the first table he passed, much to the amusement of the table's occupants. At the next table he stopped to butter his bread amid surprised and delighted giggles. Further along he pilfered a radish from another table. At the next table, he buttered his radish. By the time he was seated, the whole mood of the room was one of merriment following his impromptu floor show.

After a glass of tomato juice, the clam chowder arrived. One of Groucho's all-time favorites was clam chowder, which the Beverly Hills chef would make for him even on days other than Friday, and without salt.

The restaurant was very crowded when Groucho finished and was ready for the next course. He said loudly:

"If I'm not waited on right away, I'll leave in a huff. Will someone please call me a huff?"

"Look, I only have two hands," the overwrought waiter said.

"Do you know anybody who has three?" was Groucho's reply.

Following his clam chowder, Groucho ordered a big German-style apple pancake with sour cream. As we finished, the captain returned and asked us what we would like for dessert.

"Do you have any fruit in the kitchen besides the chef?" Groucho said.

Before the nonplussed captain could respond, Groucho continued:

"Have you got any stewed prunes?"

"Yes, Mr. Marx."

"Well, let 'em go home and sleep it off."

After the meal, the captain asked how everything was.

"Everything was all right," Groucho said, "but tell the chef the food was lousy."

At Chasen's one night, Groucho had just been served his favorite banana shortcake when a captain hesitantly approached to tell him that a lady at a nearby table was celebrating a birthday and desperately wanted his autograph. The banana shortcake was the *piece de resistance* of the meal for Groucho, who was just about to devour it impetuously. Nonetheless he left it, staking out his claim first: "Forks will be crossed if this shortcake is any shorter when I get back!" Then, going to the woman's table, he sang "Happy Birthday." The birthday lady responded ecstatically, and Groucho returned to his banana shortcake.

When Groucho had entered Chasen's he had greeted Maude Chasen with, "Is the food good here?" after which he was led to the best table in the house.

"Would you prefer a larger table?" she asked.

"A larger table and smaller food," Groucho answered.

Sometimes at meals, Groucho was in a pensive mood or just a quiet one. His silences could be very silent indeed. He was not afraid of long pauses in the conversation, and he had no need to fill in those pauses, though others may have felt uneasy.

Always a generous host, Groucho had two giant refrigerators that were always crammed with delicacies from Jurgensen's, his favorite Beverly Hills food store. While not one to dismiss a modern convenience, Groucho did lament the disappearance of the icebox, which long ago had provided him with some of his best material, jokewise, if not necessarily foodwise.

"Refrigerators aren't funny," he advised me. "We used to get big

laughs on icebox stories," he said, remembering vaudeville days, "but who would understand now about the tray you had to use to catch the dripping water? When I was young, which was about a hundred years ago, there were no refrigerators. There were no airplanes, no automobiles, no radio, and no television. There was practically nothing.

"Well, anyhow, they used to sell ice on the street in those days. The ice wagon would come around, and for twenty-five cents you would get so much ice. When the iceman went up to deliver to somebody, we boys would jump on the ice wagon and eat the ice in the summer. So, one day he was delivering ice, and this woman who lived on the fourth floor called down to the iceman that she wanted twenty-five cents' worth of ice. He called back to her, 'I don't know what floor you're on. Tell me your floor and I will deliver the ice.' She says, 'Four Q,' and he said, 'Fork you, too, madam.'

"That's not a made-up story," Groucho added.

Groucho told me this story about one of his cooks:

"Sarah was a very attractive colored woman who never got married. One day I said to her, 'Why didn't you ever get married? You're a good-looking dame. You must have had a lot of men after you.' And she said, 'I would say, in Dallas I was very well known.'"

He paused after telling this story, as if to enjoy the imagery evoked.

Groucho made his own brand of fun. At a tea party with a group of socially prominent and proper ladies to plan his appearance for charity, the conversation remained on an elevated plane. The ladies conversed in well-modulated tones until Groucho interrupted with: "I've got to take a leak. There's one thing that's true: no matter how rich you are, sometimes you have to take a leak."

"The ladies really broke up over this," Erin Fleming commented. "The whole atmosphere relaxed, and a great deal more was accomplished."

At party to celebrate the paperback publication of *Hello, I Must Be Going*, author Charlotte Chandler gets a kiss from comic Marty Allen as she holds blow-up of Groucho. The gathering took place at the Beverly Hills Hotel during the American Booksellers Convention.

Groucho lived alone until after a serious illness. At eighty-three a round-the-clock shift of nurses joined the cast at Groucho's. Young and attractive, they often seemed more like starlets cast to play nurses. While bemoaning that he couldn't make a vice of necessity, he came to enjoy their companionship and the role he played in their lives. Around him work often became a diversion, and even his captive audience was captivated as his nurses confided in him and frequently solicited his counsel on all manner of subjects:

NURSE DONNA
Oh, Groucho, I'm afraid I'm gonna wind up an old maid.

GROUCHO
Well, bring her in and we'll wind her up together.

NURSE DONNA
Do you believe in computer dating?

GROUCHO
Only if the computers really love each other.

Talking with Groucho, Jack Nicholson happened to mention that he was from New Jersey. This stirred an old memory for Groucho:

GROUCHO
I'll never forget, I was fifteen years old and I kissed a girl in Asbury Park, and she put her tongue in my mouth.

JACK NICHOLSON
Aw, they'll do anything there.

GROUCHO
I was so excited I couldn't sleep for a week after that.

Sidney Sheldon, who was a good friend of Groucho's, told me this story:

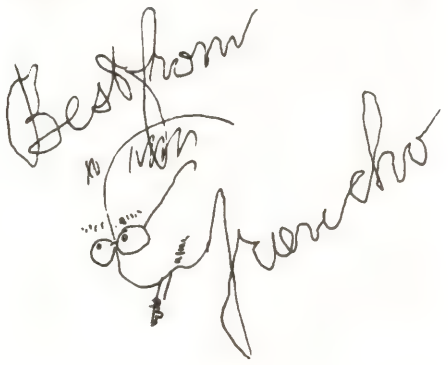
"Groucho and I had just seen *Minnie's Boys* when it opened in New York, and we were at the airport boarding a plane back to Los Angeles. So we get on this plane, and the pilot said, 'There'll be a delay of fifteen minutes!' That's not bad. We start taxiing, then over the loudspeaker, 'There'll be a delay of thirty minutes!' We were on the ground for five hours!

"After the third hour, the pilot said, 'The hell with the laws of New York, we're gonna serve drinks on the ground.' Nobody could get out. At the end of four hours, Groucho pressed the button for the stewardess. She came over and said, 'Yes, Mr. Marx. What is it?'

"'Is there a minister on board?' he asked.

"'I don't know, Mr. Marx. What's wrong?'

"'Some of the men are getting horny.'" ☆



Mary Pickford Memorabilia donated to Academy

Over 600 rare still photographs and 13 scrapbooks relating to the film career of Mary Pickford have been acquired by the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences by special arrangement with Miss Pickford, Buddy Rogers and Matty Kemp of the Mary Pickford Company (prior to her death in June, 1979).

The group of film stills spans the years 1912 through 1933, and includes scenes from such early rarities as "In The Bishop's Carriage" (1913), "The Eagle's Mate" (1914), "Esmeralda" (1915), and "Hulda From Holland" (1916), as well as good representation of many of Miss Pickford's better known films, such as "Daddy-Long-Legs" (1919), "Little Lord Fauntleroy" Z(1921), "Tess Of The Storm Country" (1922), and "Coquette" (1929).

Also included is a small group of family photographs dating from before 1900 showing Miss Pickford's parents, brother and sister, and Miss Pickford herself in childhood. There also is a group of rare stills relating to the career of Douglas Fairbanks, Sr., highlighted by an excellent set of heretofore unseen stills from "The Three Musketeers" (1921) and many photos from Mr. Fairbanks' various Paramount-Artcraft features of 1917 and 1918.

This collection will be available to researchers, writers, and students of the cinema, and its inclusion in the Academy collection marks a signficant contribution to the body of material currently being preserved for the study of film history.

A founder and Life Member of the Academy, Miss Pickford received the first Best Actress Oscar for her performance in a sound film, "Coquette" (1929), and an Honorary Award in 1975 "in recognition of her unique contributions to the film industry and the development of film as an artistic medium." The Academy's new building was dedicated with an extensive exhibit of stills, memorabilia, and artifacts relating to Miss Pickford.

Her unparalleled career in film began under the direction of D.W. Griffith in 1909 and continued uninterrupted until her retirement from performing in 1933. Miss Pickford appeared in over 150 one-reelers between 1909 and 1912, and went on to start in 52 feature-length films, also serving as producer of all her pictures made after 1918. She was a prime mover in the founding of the United Artists Corporation in 1919, which

Mary Pickford photos acquired by Academy — Among the still photographs relating to the film career of Mary Pickford which have been acquired by the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences are: *Top left* — Mary Pickford in "The Hoodlum" (1919), *Top right* — Mary Pickford in "Hulda From Holland" (1916), *Bottom left* — Mary Pickford and Wesley Barry in "Daddy-Long-Legs" (1919), *Bottm right* — Mary Pickford in "Little Annie Rooney" (1925).

was instrumental in soundly establishing the concept of the independent producer.

Arrangement for the transfer of the collection to the Academy was made by Kemp, with Samuel S. Gill, Academy Archivist, and Robert Cushman, the Academy's Coordinator of Photographic Services, who will supervise any necessary preservation work. ★

MARY PICKFORD— MAY 29, 1979

A legend in her own time, Mary Pickford, affectionately known as America's Sweetheart passed away in her home Pickfair on May 29, 1979. She had been in seclusion there for the past thirteen years though during that time her home was open for many charity benefits and special honorary occasions.

Mary was one of the founders of the illustrious Academy of Motion Picture Arts and Sciences and an early pioneer in film making. She made a total of 141 shorts and 52 features from 1909 onwards.

In 1916 she became the first actress to sign a million dollar plus contract. Her films *Sparrow, Pollyanna, Poor Little Rich Girl, Little Lord Fauntleroy, Daddy Long Legs, Little Annie Rooney, Tess of the Storm Country* and many more kept the film-goers flocking to her movies.

She won the Academy Award for best actress in her first talkie, *Coquette.* She retired from the screen after making *Secrets* with Leslie Howard in 1933.

She had been married to Owen Moore and Douglas Fairbanks Sr. She is survived by her husband of 41 years, Buddy Rogers.

SEE JUNE 1976 NO.33,(PG 30) FOR EXCLUSIVE COVER AND STORY ABOUT MARY PICKFORD BY HER FRIEND MAY MANN.

Women in Film honor Lillian Gish

by Robert Kendall

Lillian Gish, film great, who has never retired, kept the audience in stitches as she recounted her early movie-making experiences with D.W. Griffith, at the Beverly Hilton Hotel luncheon where she was honored.

"We had to know all about the camera, the lighting, the lab, developing the story and directing," Miss Gish reminesced. Her voice, loud and clear could easily be heard anywhere in the packed ballroom. But nevertheless, she suggested that anyone who couldn't hear should wave their hands. Nobody needed to wave. For Lillian Gish's dynamic personality, and well-trained voice could easily be heard anywhere in the vast room.

Scenes from her D.W. Griffith film "Way Down East" were shown, and it depicted Miss Gish braving a snowstorm, ice crystals forming on her eyelids, she recalled. When she had finished recounting her early days in films when she also directed films, the audience gave her a standing ovation.

Tears streaked down her sensitive blue eyes, as she held her arms out in a gracious show of gratitude and love for the audience's emotional response.

Helen Hayes, who introduced Miss Gish as she was being honored, borrowed from Shakespeare to give a touching tribute that had the audience in the palm of her hand, as they thundered their approval with applause.

Barbara Schultz was also honored. Schultz had overall control of the critically acclaimed "Visions" series, producing twenty-four 90 minute dramas, at KCET and on location around the country.

Lillian Gish honored by Women in Film, starred in Griffith's 1915 classic "Birth of a Nation" as well as "Intolerance," "Orphan's of the Storm" and such classics as "Duelin' the Sun," "Night of the Hunter," "Follow Me Boys," and her 100th film; Robert Altman's "A Wedding" in 1978.

"Visions" dealt with a number of sensitive topics. "The War Widow," "All I Could See From Where I Stood," "Two Brothers" and "Ladies in Waiting" were among the teleplays featured on the unique series.

Ethel Winant, vice president of talent for NBC, was honored. Among her peers, Miss Winant is considered one of the most talented and creative executives in broadcasting today . . . beginning her career in theater, working on such Broadway productions as "Streetcar Named Desire," "Death of a Salesman" and "Summer and Smoke." Relocating in California, she cast CBS' "Studio One," and subsequently was promoted to associate producer for the series.

She also served as associate producer with John Houseman on four films, producing 20 plays in conjunction with Houseman for UCLA. Returning to CBS, as associate director of program development, she cast such shows as "Perry Mason," "Twilight Zone," and was later elevated to vice president, talent and casting. For nine years she was director of Casting at CBS, becoming vice-president of program development and talent for Children's Workshop from 1975 through 1978, when she assumed her current post at NBC.

A special award was given to Norma G. Zarky, who was a member of the Board of Trustees of Women in Film and the recipient of an outstanding achievement award at the first Women in Films Luncheon in 1977 prior to her death.

Gareth Wigan, was also honored. Wigan has been vice president worldwide production of Twentieth Century Fox's feature film division since 1976. A key executive, he has fostered such films as "The Turning Point," "Julia," "Unmarried Woman," and "Julia." ★

D.W. Griffith directing Lillian Gish in "Way Down East" — 1920.

HOLLYWOOD
ON THE SCENE
WITH LEE GRAHAM

COLUMBIA PICTURES
presents

HANOVER STREET

Stars of the '40s at WWII "Hanover Street" Bash

The atomic age . . . innocence abroad and at home . . . F.D.R.'s "My friends" fireside chats . . . Grable & her gams . . . blackouts and air raid wardens . . . gasoline rationing for the duration . . . Ike & Patton & MacArthur . . . Adolph & Hirohito & Benito . . . F.D.R. & Churchill & Stalin . . . a Sweater Girl, an Oomph Girl & a Pin Up Girl!

It was the war years! On the screen and off, for one nostalgic night, Columbia brought the era back. It happened at MGM where the commissary was turned into a USO club following the preview of *Hanover Street,* Columbia's WWII-themed love story. We entered through sandbags to the sound of air raid sirens to find movie posters of the period adorning the walls along with such suggestions as "Join the WACs" and "Buy War Bonds." Music for jitterbugging and romantic dancing consisted of such tunes as "I'll Walk Alone" and "Mairzy Doats." To recapture the era, three girls were done up as the Andrews Sisters and one of the originals, Maxene Andrews, was there to hear them sing "Beer Barrel Polka" and "Don't Sit Under the Apple Tree."

The star of *Hanover Street,* Lesley-Anne Down, met the stars of the forties. And they were in full force as you can see by this layout.

MGM favorites of the '40s, Margaret O'Brien and Kathryn Grayson, against a backdrop of posters of *Hanover Street.*

Lesley-Anne Down with Dane Clark and a wartime poster of his film, *The Very Thought of You.*

Rita Hayworth & Gloria DeHaven.

Rick Jason, with date, Judy Canova, and George Montgomery.

Hanover Street **star, Lesley-Anne Down, chats with all-time favorite, Ginger Rogers, who was the last to leave the party. Robert Cummings with Janet Blair, Columbia's perky second- string star (Hayworth was first) of the forties. Esther Williams and Fernando Lamas with his son, Lorenzo Lamas (his mother is Arlene Dahl).**

Anne Jeffreys and MGM leading man of the forties, Robert Sterling.

One of the shining stars of the era, Ann Sothern, arrives with set decorator Keogh Gleason.

Robert Cummings, back in Tinseltown after almost a decade living in Washington state, poses beside a poster of his wartime film, *You Came Along*. (Photo by Yani Begakis.)

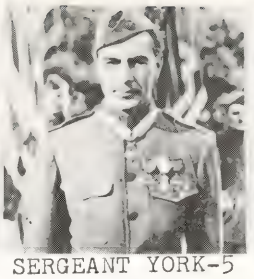
Harrison Ford comforts Lesley-Anne Down after surviving a near-fatal bomb raid over London in *Hanover Street*.

STAR IS BORN-1

STAR IS BORN-2

NOW VOYAGER-3

JAZZ SINGER-4


SERGEANT YORK-5

KAY FRANCIS-6

MADWOMAN-7

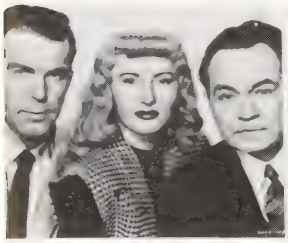
CAPT BLOOD-8

AUNTIE MAME-9

MEET JOHN DOE-10

BABY JANE-11

VIRGINIA WOOLF-12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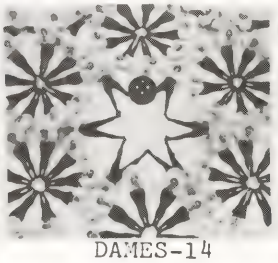
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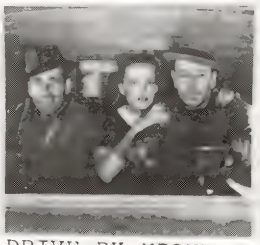
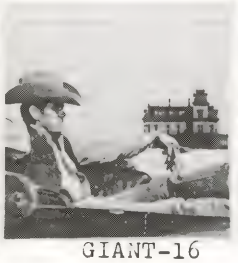
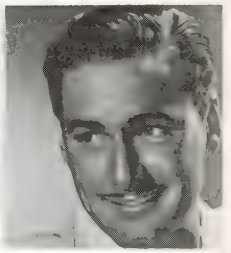

DRIVE BY NIGHT-15


GIANT-16

PUBLIC ENEMY-17


ERROL FLYNN-18

MILDRED PIERCE-19

BONNIE & CLYDE-20

THE HEIRESS-21

MY FAIR LADY-22

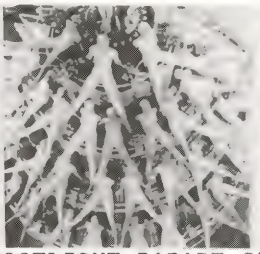
MANPOWER-23

STREETCAR-24

LAUREN BACALL-25

42ND STREET-26

PERFORMANCE-27


FOOTLIGHT PARADE-28

CASABLANCA-29

WHAT'S UP DOC-30

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Buy 1-4 photos from this ad and save 20% off regular price!

Buy 5 photos from this ad and save 35% off regular price!

ORDER BY NUMBER at $2.00 each for 1-4 photos, or 5 photos for $8.00. All orders **must** include $1.75 for postage and handling. California residents please add 6% tax.

Photos offered here are standard size 8" x 10" black and white glossy prints. These fine quality pictures are sent to you in a mailer with heavy cardboard protection. Aside from the photos in this ad, we have a vast selection exceeding 100,000 different portraits of MAJOR movie stars, and scenes from MAJOR motion pictures, silent and sound. Please write for details or phone us on weekdays from noon until six at (213) 467-1667.

THE HOLLYWOOD REVUE
Movie Memorabilia
c/o 1680 NORTH VINE, SUITE 918, HOLLYWOOD, CALIFORNIA 90028

Evelyn Keyes in 1941.

The Evelyn Keyes Story

by Doug McClelland

Once or twice in Hollywood's last lush decade, the 1940's, Mary Martin, Evelyn Keyes and an increasingly mannered Jean Arthur were all accused by critics of playing Jean Arthur. Of the three actresses, I always thought Evelyn Keyes played her best.

Actually, Keyes' similarity to the older, already long-established Arthur was not that pronounced. True, they were both fair and under contract to Columbia Pictures and especially adept at comedy. Each actress, too, had a vocal trick, or tic, that she employed for effect at psychological moments -- with Arthur, frequent director Frank Capra rather romantically called this break in the voice like "a thousand tinkling bells."

But Keyes' versatility was more evident, found her performing personably in musicals and drama as well as comedy. She was also far more visible during that decade than the reclusive Jean Arthur who literally had to be dragged before cameras -- Mary Martin had returned, to Broadway by the mid-1940's. Although Columbia could see little but "love goddess" Rita Hayworth during that period, Keyes was kept busy there for over ten years, a better-than-average span of time for a contract player then, and she did become a star. Many film critics and historians thought she rated *super*stardom, including James Agee who wrote in his 1946 *Nation* review of *The Jolson Story,* probably her most commercially successful film as a lead: "Evelyn Keyes has always seemed to me one of the most attractive and capable girls in Hollywood, and one of the most neglected, and it is good to see her again."

That still holds true today, when TV showings of her old movies present a forever young and delightful Evelyn Keyes to appreciative new generations.

Keyes was born in Port Arthur, Texas, circa 1919, but raised in Atlanta, Georgia, the "alienated" (her word) youngest of five children (four girls and a boy). Her father died when she was two. During high school she studied dancing on Peachtree Street, and as "Goldie" Keyes picked up "Five dollars here, ten dollars there" dancing for the Daughters of the Confederacy, the American Legion, the Masons. After graduation she headed for Hollywood where Paramount producer-director Cecil B. DeMille put her under personal contract and into *The Buccaneer* (1938), as a drowned New Orleans belle. At DeMille's insistence, she worked hard to lose her Southern accent, and succeeded. Keyes' big break came as Suellen, *Scarlett O'Hara's Younger Sister* (the inspired title of the actress' steamy

"The Buccaneer" (Paramount 1938) Evelyn Keyes and Fredric March.

Ann Rutherford, Evelyn Keyes and Vivien Leigh in a scene from 'Gone With The Wind' - 1939.

1977 autobiography), in David O. Selznick's monumental *Gone With The Wind* (1939) -- for which part, in the kind of ironic twist so craved by the writers of studio publicity, she had to retrieve her drawl.

Columbia Pictures then signed her, inaugurating her most productive epoch.

Nineteen forty-one was a big year for Evelyn Keyes. After a sensitive performance as a tragic blind girl in a Peter Lorre "B" entitled *The Face Behind the Mask,* she was given the romantic lead opposite Robert Montgomery in the comedy-fantasy, *Here Comes Mr. Jordan,* to reappear in 1978 as *Heaven Can Wait,* that rarest of celluloid species, the hit remake of a hit film. She scored again that year as a flirtatious maid in the Ida Lupino thriller, *Ladies in Retirement.*

Ingenue assignments ensued with the steadily rising Glenn Ford in *Adventures of Martin Eden* and *Flight Lieutenant* (both 1942) and *The Desperadoes* (1943) Columbia's first Technicolor feature. Some of Keyes' sprightliest work, however, was in such low-budget efforts as *Dangerous Blondes* (1943) and *Strange Affair* (1944), both showcasing her feathery flair in comedy-melodramas.

She was moving toward the big time with the Arabian Nights spoof *A Thousand AND One Nights* (1945), stealing the show from Cornel Wilde and Phil Silvers. As an uncorked, mischieveous genie, she balanced her affections between the male contingent ("You have no idea how long it's been since I've seen a man!") and yo-yo's. Decades later, Barbara Eden's title character in the long-lived TV series *I Dream of Jeannie* was suspiciously like Keyes' libidinous apparition. Keyes' range

Evelyn Keyes and Louis Hayward in "Ladies in Retirement" - 1941.

Robert Montgomery and Evelyn Keyes in "Here Comes Mr. Jordan" - 1941.

Peter Lorre, Evelyn Keyes in "The Face Behind The Mask" - 1941.

"Nine Girls" - 1944 with Nina Foch, Marcia Mae Jones, Leslie Brooks, Anita Louise, Jeff Donnell, Shirley Mills, Ann Harding, Evelyn Keyes, Lynn Mervick and Jinx Falkenburg.

Cornel Wilde, Evelyn Keyes in "A Thousand and One Nights" - 1945.

John Huston and Evelyn Keyes at their Las Vegas wedding, 1946.

was proved by the super-Western *Renegades* (1946), which cast her as the pregnant wife of ill-fated outlaw Larry Parks. Next came *The Thrill of Brazil* (1046), a musically disguised version of the old Hecht-MacArthur play, *The Front Page.*

The Jolson Story, with Keyes as the dancer wife of Al Jolson (Larry Parks), a role for which she had campaigned, followed.

Opposite Dick Powell in the underword opus *Johnny O'Clock* (1947), she again played an actress, of sorts -- "Fourth from the left in a traveling girl show," as her character explained it. *The Mating of Millie* (1948), a romantic comedy, was supposed to have re-teamed her with Larry Parks, the sensation of *The Jolson Story,* but he was in litigation with the studio and was replaced by another familiar screen partner, Glenn Ford, her most frequent leading man. She enacted a prim businesswoman metamorphosized, in best forties fashion, into a glamour girl. United Artists *Mrs. Mike* (1949), from the popular novel, found Keyes on loan-out to Dick Powell's production company for one of her meatiest roles as the Boston Irish girl who married Mountie Powell. Louella Parsons had predicted an Academy Award nomination.

Keyes had one of her most unusual parts in the fact-based *The Killer That Stalked New York* (1950). Replete with, Chaneyesque horror make-up, she portrayed a gradually deteriorating Smallpox Mary, spreading disease through the city.

When studio chief Harry Cohn denied her the sought-after lead in *Born Yesterday,* saying, "You can't play a dumb blonde because your eyes are too intelligent," she felt she had gone as far as she could at Columbia and bought her way out of her contract. She had to pay the studio 20% of her earnings for years.

Recently, she said that the best thing she ever did in films was *The Prowler,* in which she played a failed actress ("I was just a little short of talent") whose husband was murdered by her lover, a copy (Van Heflin). "It was a well thought-out, well constructed script," she went on. "Joe Losey directed it. Dalton Trumbo wrote it but we didn't find that out until much later because he was on the (political) blacklist." Keyes was given an interest in the United Artists release, but the film did little business, despite five reviews, because it opened in 1951, during the Red scare, and many exhibitors were frightened off by the *alledged left-wing sympathies of some film personnel.*

Subsequent Keyes films were helter-skelter, although she had a supporting role as the out-of-town wife in 20th Century-Fox *The Seven Year Itch* (1955), starring Marilyn Monroe, and a cameo as a French tart in *Around The World in 80 Days,* winner of the 1956 Best Picture Academy Award and produced by her then boyfriend Mike Todd. In return for a loan from Keyes, he gave her a 5% interest in the latter hit.

Many (the candid Keyes included) feel her career would have been more significant if she had spent as much time cultivating it as she did the opposite sex. She has been married to, or intimately involved with, a number of the most interesting, accomplished men in show business. First husband Barton Bainbridge, who was in construction, died a suicide. She then

Continued on Page 44

"Renegade" - 1946 with Willard Parker, Evelyn Keyes, Ludwig Donath and Hermine Sterler.

"The Jolson Story" - 1946 - Evelyn Keyes.

Evelyn Keyes co-stars with Glenn Ford in "The Mating of Millie" - 1948.

Evelyn Keyes, Leo G. Carroll, David Niven in "Enchantment" - 1948.

"Johnny O'Clock" - 1947 with Lee J. Cobb, Evelyn Keyes and Dick Powell.

Evelyn Keyes and Dick Powell in "Mrs. Mike" - 1949.

Evelyn Keyes in "The Killer That Stalked New York" - 1950.

Evelyn Keyes and Artie Shaw whom she wed.

"The Prowler" - (Eagle-UA, 1951) Evelyn Keyes and Van Heflin.

Sophia–Living and Loving

Review by Dick Bellamy

There are women and then there are women and Sophia Loren is definitely one of those women . . . you know when you see a lady's shape and because of that shape you know that person is a female. And so you say that person is a female. But when you see Sophia Loren you know, you feel, you sense, ah this—this is a woman.

The lady has all the qualities and attributes a woman should have . . . you can picture Sophia slaving away in a field and still being feminine, or being an executive, a labor leader, at a ball or whatever the circumstances or conditions she emerges a woman . . . mother earth . . . I'm getting excited. Let's take a minute to cool down.

The point of this is to talk about the book, *Sophia Living and Loving Her Own Story* by A.E. Hotchner and it's some book to talk about.

The book has definitely captured the spirit, personality, and style of Sophia Loren. At least it holds true that image that you have seen on the big silver screen. She emerges from the pages of her life a woman, a survivor, ambitious, caring, a star who has made it the hard way, and has every intention of holding on to the success she has gathered in her professional and personal life as an actress, wife and mother.

Sophia started life with more than her share of hard knocks. She appeared on the scene an illegitimate child, sickly, living in the slums of Pozzuoli. Add to that a war. Her village was torn apart forcing the entire population to sleep in a rat-infested railway tunnel and scavage for food.

Sophia's life in Italy at war is very real. As it emerges from the pages of her book it is at times moving, heartbreaking and savage.

As an artist she brought these wartime experiences and memories to her Academy Award performance in *Two Women.*

If you are interested in what makes Sophia tick this book will give you an insight to the lady, but if you are just looking for scandalous gossip forget this one.

Sophia Loren has had triumphs along with her sometimes bitter disappointments.

Love wise, she had a choice between Cary Grant and Carlo Ponti. We all know who won out there. As an actress she has joined the ranks of the superstars and has become a legend in her time.

She has always enjoyed the love and protection of her family and she has two sons.

She has achieved much at great cost, including the wrath of the Catholic Church and the Italian government.

You may not always agree with the stands she takes on religious and moral grounds, but you cannot argue with her as a giving, caring person.

A.D. Hotchner has given us a Sophia Loren whom millions of people have come to know from her screen performances. There are no shocking revelations—nothing that is out of character with the actress we know. As a writer that is his triumph.

Back to Sophia—who at times has been called aloof, but I have always interpreted that quality as vulnerability and this quote from her book bears that out:

"I was born wise, street-wise, people-wise, self-wise.

"This wisdom was my birthright.

"I was also born old.

"And illegitimate.

"But the two advantages I had at birth were to have been born wise and to have been born in poverty."

One added note—the last chapter of this book alone is worth the cost of the book, for all the human understanding and love you will find there is from this woman, Sophia Loren. ☆

Sophia is as famous for her lush beauty as for her acting ability.

With *Two Women* (1961), Sophia became the first star to win an Oscar for a foreign-language film.

Robert Kendall, starring as "Baby Face Nelson" with Lurene Tuttle as "Ma Barker" with actor Eric Morris in a scene from the RKO film, *Ma Barker's Killer Brood.*

Robert Kendall's Movie-Script Life

By Barry Schulberg

The overdone rags-to-riches movie story that Hollywood press agents have introduced to the American public has found one of its few real-life plots in Robert Kendall.

Kendall came out west as the winner of the "Hollywood-At-Your-Door" contest, sponsored by the merchants in his hometown of Battle Creek, Michigan. Charles Smith, who played "Dizzy" in the Henry Aldrich Radio Show, officiated, and anyone in town could enter by submitting a photograph. Three finalists were chosen, and gave dramatic readings on stage at the local Bijou Theater. Kendall won the tryout, and was presented with his round-trip ticket to Hollywood and the promise of a screen test.

"I didn't realize my whole future hung in the balance that night," Kendall recalled. "John Calvert, the magician and film star, headed the vaudeville bill. He offered me a free trip to California in his private plane. Unfortunately, we nearly crashed in Nashville, where the landing lights posed problems. On his return trip, Calvert did crash, but miraculously survived."

"When I arrived in Hollywood I was ecstatic," Kendall recalled vividly. "I had never seen such a beautiful place. Towering mountains, palm trees, brilliant sunshine, swimming pools and the ocean—everything was *here*!

"However, the first night in town my luggage was stolen. And when I went to find Central Testing Studios for my screen test, I discovered it located behind a bowling alley at La Brea and Hollywood Boulevard. When I told them I was the winner of the Battle Creek Hollywood-At-Your-Door contest, and mentioned my free plane trip, the manager of the place asked me, 'You mean you've got $250?'

"When I nodded, he asked, 'Could you loan me $5?'

"I never did get the screen test and he never got his $5," Kendall said.

But he refused to go back to Battle Creek. He told everyone he met he had to have a part in a movie. An agent listened, and took him to Universal, where they were looking for someone to play a part Sabu felt was too small for him in the Technicolor musical, *Song of Scheherazade.*

Kendall had no professional credits, although he had appeared in school plays. But he had to get that part. And miraculously he did manage to land the Sabu role in the movie, crashing the gates of Hollywood four months after his arrival.

Brian Donlevy gave him pointers about camera technique, and he studied the other actors on the set before he began acting. Yvonne DeCarlo was starring with Jean-Pierre Aumont, Brian Donlevy and Eve Arden with a huge cast. *Scheherazade* was a lavish, big-budget color musical, and for six weeks Kendall worked before the cameras, but at last Battle Creek could cheer.

He launched a nationwide tour with the money he made in the movie to generate fan mail. He went to Chicago, Detroit and New York City to promote the picture through press and radio interviews and personal appearances at the theaters. It worked. He was called back to Universal for *Casbah.* Again DeCarlo was starring and Tony Martin co-starred along with Peter Lorre and Marta Toren. It was an intriguing film and Kendall enjoyed working in it.

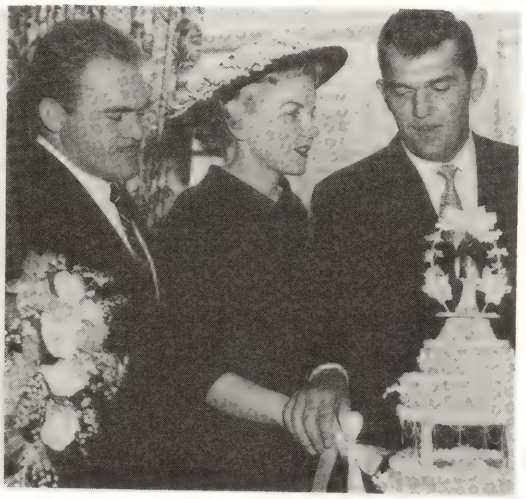
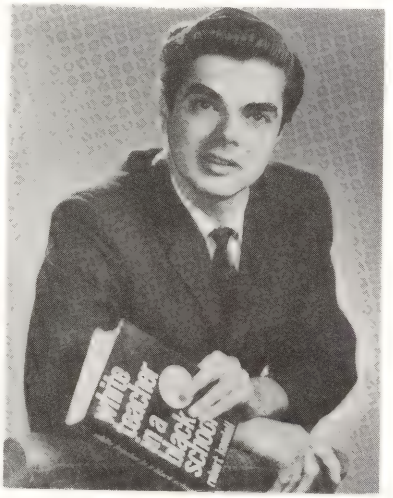
He appeared with Greer Garson at MGM in a short subject film for Easter Seals, did another short subject for Paramount, and acted on stage at Pasadena Playhouse, as well as appearing in *Village in My Heart* on stage at the Wilshire Ebell Theater with Neville Brand and Mala Powers. He also worked in radio as a disc jockey and on dramatic series.

When he went to see *Casbah,* he found his warning-call singing sequences had been deleted. At this point, he questioned whether or not he should continue his career, although he had starred in a juve-delinquency movie, *Betrayed.* He then quit to enter a seminary for three years, and also lectured in over 100 churches in 40 cities.

However, the lure of acting tugged. Kendall returned to show business in a starring role on television's *Ford Theater* opposite Natalie Wood, with Franchot Tone and Laraine Day. And then came the continuing role of Baby Face Nelson in the *Gangbuster* TV series, playing the same Baby

Tony Martin (playing Pepe Le Moko) with Robert Kendall (as Ahmed) in a scene from *Casbah,* a Universal film.

Robert Kendall as Prince Ali Muhammed Aziz in *Too Old for Dolls,* with Natalie Wood, Franchot Tone and Laraine Day for *Ford TV Theater* on NBC.
Robert Kendall with John Smith in a scene from the 20th Century Fox film, *Women of Pitcairn Island.*
Robert Kendall in the role in which he replaced Sabu in his film debut in *Song of Scheherazade* for Universal.

Robert Kendall chats with his uncle, Greek showman Tom Chamales, Sr., founder of the famed "Green Mill" Restaurant in Chicago, biggest night club in the Windy City during the Roaring '20s.
Helen O'Connell (of "Green Eyes" fame), cuts wedding cake with husband, author Tom Chamales, Jr., James Jones, author of *From Here to Eternity,* was best man. *White Teacher in a Black School,* Kendall's first book, became a best-seller.

Face Nelson role in two RKO motion pictures, *Guns Don't Argue* and *Ma Barker's Killer Brood.*

Then there was a role in *The Ten Commandments,* for which Cecil B. deMille personally selected Kendall, *The Women of Pitcairn Island* and the TV shows, *Casablanca, 20th Century-Fox Hour,* followed by *Man From Blackhawk.*

Continuing his education, he obtained his teaching credential and taught four years. Kendall's cousin, Tom Chamales, Jr., wrote *Never So Few* about this time, and it became a major MGM film with Frank Sinatra and Gina Lollobrigida. And then Tom married Helen O'Connell, with James Jones, author of *From Here to Eternity,* acting as his best man. Chamales' second movie, *Go Naked in the World,* also starring Gina Lollobrigida, was released after his death. *Go Naked in the World* was a fictionalized account of Kendall's Greek family's show business background. Tom Chamales, Sr., was the founder of the famous Green Mill Restaurant in Chicago, owning a chain of theaters and hotels. Chamales sold Barney Balaban his first Chicago theater chain. He was the sponsor of such show-biz greats as Ruth Etting at his famous club. Films revolving around the "Green Mill" include *Love Me or Leave Me* and *The Joker is Wild.*

At his cousin Tom Chamales' funeral, Kendall met famed writing instructor Lowney Handy, who worked with James Jones on *From Here to Eternity,* and with Chamales on *Never So Few.* When Kendall told her of his teaching problems in a ghetto school, she suggested he write about his experiences, and helped him with his first book, *White Teacher in a Black School.*

The paperback of the book came out the week Watts flared into flames, and the book jumped to number eight on best-seller lists around the country, garnering over 200 reviews. It also became a best-seller in England, France and Switzerland, where it was subsequently published.

Kendall appeared on 80 radio and TV shows in conjunction with the book's release in the United States and Europe. For two years he worked at the *Los Angeles Daily News* newspaper chain, was assigned screenplays, becoming a member of the Screen Writers Guild, and began writing articles for various magazines, including *Hollywood Studio Magazine,* where he has interviewed such celebrities as Gloria Swanson, Charlie Chaplin, Mae West, Charlton Heston and Alice Faye.

His next goal is to see positive movies produced with good stories, interesting settings, and exciting themes. ☆

It is not very often that one of our editors is interviewed. However, Barry Schulberg, ***Hollywood film writer, knowing Kendall's show business background, felt that his story would be of great interest to our readers.***

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Disney Studios, 500 S. Buena Vista, Burbank

Where famous Disney characters were created. Drive around studio for a glimpse of some outdoor sets. Directions: (from Hollywood) Take Freeway north; go right on Barham Blvd., right on Riverside Drive, past NBC-TV Studio.

TBS (The Burbank Studio) 4000 Warner Blvd. Burbank, Calif. (213) 843-6000

Tour is not a staged event but an actual behind the scenes inside-look at how a major multi-media complex operates. Home of Warner Bros. & Columbia Pictures. Studio streets range from Wild Western to Parisian Gay 90's, Imperial Chinese to Depression Tenement—and most everything in between! You'll travel from small town Mid-America to midtown Manhattan—by way of the Camelot Castle and Walton's Mountain!

Universal Studios Tour, 100 Universal Plaza—Universal City
(Hollywood Fwy & Lankershim Bl) (213) 877-1311

Hollywood in the act, behind scenes, at world's largest and busiest movie, TV studio. Enjoy 2-hour guided tour of 420-acre "back lot" with hundreds of sets, see inside sound stages. Thrill to exciting special effects, including the new "Jaws" effect, a collapsing bridge, full-scale runaway train, doomed glacier expedition, quicksand pit, flash flood. After tour, see action-packed stunt show, makeup demonstration, performing moviestar animals. Audience participation in film making at the Screen Test Theatre. Also, museum of Hollywood memorabilia. Open daily except Thanksgiving, Christmas. First tour, 8am; last tour begins 5pm.

MAJOR MOVIE STUDIOS

There is admittance to some studios, in addition to audience participation shows, as conducted by Gray Line Sightseeing Tours & NBC-TV Studio tours.

Where motion pictures and TV programs are produced.
Burbank Studios: Warner Bros. & Columbia, 400 W. Warner
Columbia Pictures Television, Inc., Colgems Sq., Burbank
Culver City Studios: 9336 Washington Blvd.
Disney: 500. S. Buena Vista, Burbank
General Service: 1040 N. Las Palmas
Goldwyn: 1041 Formosa, Hollywood
Metro-Goldwyn-Mayer, 10202 Washington, Culver City
Paramount Pictures, 5451 Marathon St., Hollywood
20th Century-Fox, 10201 W. Pico Blvd., L.A.
Universal City Studios: 100 Universal Plaza, Universal City.

THROUGH THE GATES OF NBC, Studios in Burbank

TELEVISION CITY—Free parking is available on the Television City parking lot at the corner of Beverly Boulevard and Fairfax Avenue. Entrance is on Fairfax, south of Beverly Boulevard. Ample street parking is available at Studio Center.

NBC BROADCAST TICKET INFORMATION

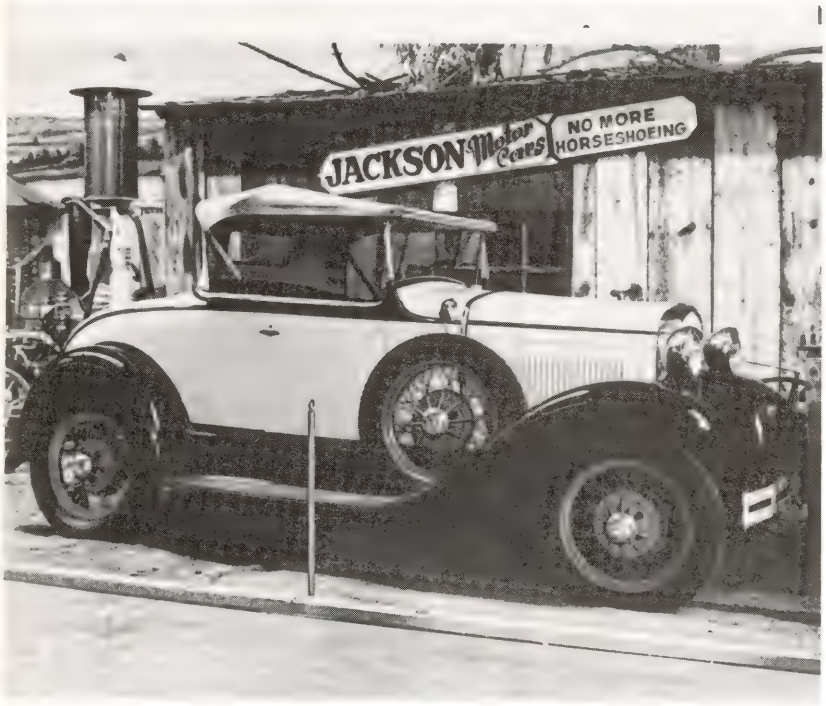
NBC Guest Relations maintains a ticket facility at the studio complex in Burbank which is open 8:30 AM —5:30 PM Monday through Friday A limited supply of tickets is usually available at these locations on the day of the show and the preceding day on a first-come, first-served basis. We recommend your early arrival for widest selection.

Mail requests should be addressed to "TICKETS," NBC Television Network, 3000 W. Alameda Avenue, Burbank, California 91523. Include the name of the show, number of tickets and date desired, if any.

Telephone reservations may be taken for many of the shows. *These reservations do not guarantee admission.* When available, requests are accepted at 9:00 AM on the day of the show, and may be made by calling 845-7000, extension 3061. As reservations will not always be accepted, we suggest calling in advance of the date desired in order to ascertain their availability.

There are some **audience television shows** which host organizations wishing to attend a broadcast as a group. For information and group reservations (20 or more), call 845-7000, extension 2468 or write to NBC Group Services at the address given below. It is often possible to arrange both a tour and a show for your group. A tour discount rate is available for groups of 20 or more.

The minimum age limit for any audience show is twelve. Ticket requests for all NBC shows are acknowledged in the order the mail is received. △



1931 FORD ROADSTER appeared in the movie "Bonnie and Clyde." Also appeared in "Peyton Place." May be viewed in the Cars of the Stars section of: MOVIE WORLD—A WORLD OF FUN, 6920 Orangethorpe Avenue, Buena Park, California 90620.

MOVIE WORLD

Step into a WORLD OF FUN!

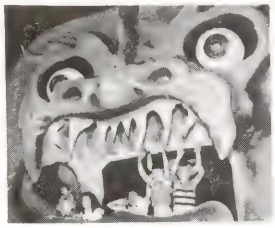
Movie World - A World of Fun, is a giant assortment of laughs, thrills and surprises for the whole family. We open daily, year-round, rain or shine.

Our all new Chamber of Horrors will chill you, and participating in our fun-house activities, thrill you!

See authentic movie props and memorabilia from, "GONE WITH THE WIND," "VOYAGE TO THE BOTTOM OF THE SEA," "HOW THE WEST WAS WON," and the original, world famous ROBBIE THE ROBOT from "The Forbidden Planet."

Plus much, much more.

MOVIE WORLD- A WORLD OF FUN
6920 ORANGETHORPE AVE.
BUENA PARK, CA. 90620
(714) 523-1520 (213) 921-1702



ORBIT ON THE DRAGON'S SPINNING SAUCER

FRANKENSTEIN'S MONSTER IS ELECTRIFYING

THE ROLLING BARREL TESTS YOUR SKILL

Welcome to MOVIE WORLD a World of Fun

TIJUANA TAXI—Representing the world of music in the Cars of the Stars section at MOVIE WORLD is Herb Alpert's Tijuana Taxi. Although commissioned by A&M Records to help promote the 1967 hit album, the taxi is actually a customized 1914 Citroen Cab used in France.

THRILLS AND CHILLS AT MOVIE WORLD — Little visitors take a closer look at the Hannibal 8 — just one of the many props and cars on display from the Warner Brothers' film, "The Great Race." This elaborate exhibit is complete with ice chunks, snow and polar bear, while refrigeration units keep the set at a chilly-degree . . . bundle up everyone.

VISITORS GUIDE

AMUSEMENT ATTRACTIONS

MOVIE & TV STUDIOS MOVIE MUSEUMS

ANAHEIM, Disneyland, 1313 Harbor Blvd. Open daily 8 a.m.-1 a.m., mid-June to Labor Day; hours vary Labor Day to mid. Sept.; Wed.-Fri. 10 a.m.-6 p.m., Sat.-Sun. 9 a.m.-7 p.m., rest of year; daily during Christmas the Easter vacations and holidays. Hours subject to change. Gen. Adm.: **Adults $6.50, ages, 12-17, $6.50; ages 3-11, $4.00.** Enter Disneyland through Main Street U.S.A. 6 Theme-related areas: Tomorrowland, Frontierland, Fantasyland, Adventureland, Bear Country and New Orleans Square.

BARSTOW, Calico Ghost Town. Free admission. Between 1881 and 1896, Calico named after surrounding mountains, was booming silver town of more than 3,500 people.

GREYSTONE PARK, Doheny Road and Loma Vista Dr. Admission: Adults $2, Under 13 and Senior Citizens $1. Sat.—Sun. 1-Guided Tours. 18½ acres of formal gardens. 55 room mansion leased to American Film Institute.

KNOTT'S BERRY FARM, 8039 Beach Blvd. **Admission: Adults $6.50, ages 3-11, $2.75; ticket** books available. Sun.-Tues. and Fri. 10 a.m.-6 p.m. Sat. 10 a.m.-10 p.m.; closed Dec. 25. Extended hours during holidays. Theme areas: Old West, Ghost Town, Fiesta Village, Roaring Twenties. Many rides, shops and restaurants.

MOVIELAND WAX MUSEUM AND PALACE OF LIVING ART, 7711 Beach Blvd. Admission: Adults: $4.95, ages 4-11, $2.95. Open Sun.-Thur. 9 a.m.-10 p.m., Fri.-Sat. 9 a.m.-11 p.m., in summer; Sun.-Thur. 10 a.m.-9 p.m., Fri.-Sat. 10 a.m.-11 p.m. rest of year. Wax figures of movie and television stars in famous film scenes.

MOVIE WORLD, 6920 Orangethorpe Ave. at Knott **Ave. Admission: Adults $4.50, ages 4-12, $3.50.** Daily 10 a.m.-9 p.m. Features many cars of historical and television significance. Also, a collection of movie memorabilia.

NEWHALL, William S. Hart County Park, 1¾ mi. N.W. of SR 14 via San Fernando Rd. Free admission. Open Tue.-Sun. 10 a.m.-noon and 1-4:45 p.m.; tours 10 a.m.-12:15 p.m. and 1-4:45 p.m.; bus transportation from parking area Sat.-Sun. only. Park open Tue.-Sun. 10 a.m.-1 p.m. hour before dusk. Home and park closed Jan. 1, Thanksgiving and Dec. 25. 253-acre ranch of late western actor.

HOLLYWOOD, Hollywood Bowl, off Highland Ave., just S. of Cahuenga Blvd. Admission: Adults $1.-12.50, students and senior citizen discounts available nights of performances. Los Angeles Philharmonic Concerts featured Tue., Thur., Fri. and Sat. at 8:30 p.m., July 4-Sept. 17. Natural amphitheater in foothills. Grounds open daily 9 a.m.-5 p.m., July-Sept. Free admission.

MANN'S CHINESE THEATER, 6925 Hollywood Blvd. Hand and footprints of many stars are imprinted in concrete forecourt of famous old theater from the early days of Hollywood. Free admission to forecount.

IRVINE, Lion Country Safari, 8800 Moulton Pkwy. in the Laguna Hills. Admission: Adults $4.95, ages **3-11, $3.25. Daily 9 a.m.-6 p.m. in summer; 9 a.m.-5** p.m., Apr.-May. and Labor Day-Oct. 9 a.m.-3:30 p.m., rest of year. Five hundred-acre drive-through game reserve which resembles an African Safari. Lions, elephants, rhinos, hippos, zebras, giraffes roam in natural habitat. Car windows must remain closed. Rental cars available.

Disneyland—Walt Disney's original Magic Kingdom on 15 beautiful acres features four distinctively different "lands": Main Street, Fantasyland, Frontierland and Tomorrowland. Each features unique rides, exhibits, restaurants, shops and live entertainment,

PALOS VERDES PENINSULA, Marineland, 1 mi. S. of Hawthorne Blvd. on Palos Verdes Dr. S., is between San Pedro and Redondo Beach. Admission: Adults $5.50 ages 4-11, $3.75, Parking 75¢. Daily 10 a.m.-sunset, April 1-Labor Day. Aquatic shows feature killer whales, sea lions

Marriott's Great America—A 200-acre park with five areas themed to America's past. A full day's entertainment. Five theaters and arenas—stage shows, animal acts and circus; 27 thrilling rides: 31 crafts shops and boutiques; 28 family-priced restaurants; 23 games and arcades. Pay-one-price admission: adults (12 and up). $7.95; children (4 through 11), $6.95; toddlers (3 and under), free. Open daily 9 am-10 pm. Fri and Sat 9 am-midnight. At Great America Pkwy exit. off U.S. 101 or Hwy 237, Santa Clara. (Call (408) 988-1776

*Ticket prices may change.

SPECIAL ATTRACTIONS

BUENA PARK, California Alligator Farm, 7671 La Palma Ave. Admission: Adults $2.75, ages 5-14, $1.25. Daily 10:30 a.m.-9 p.m., July and Aug.; 10:30 a.m-5 p.m., rest of year. Contains alligators, snakes and one of the largest crocodiles in captivity.

CALABASAS, The Leonis Adobe, 23537 Calabasas Rd. Admission: Adults $1, Wed., Sat., and Sun. 1-4 p.m.

CANOGA PARK, The Canoga Mission Gallery, 23130 Sherman Way. Free admission. Wed.-Sun. 11 a.m.-5 p.m.; closed national holidays. Arts and crafts of early California.

GLENDALE, Forest Lawn Memorial Park, 1712 S. Glendale Ave. Free admision, Daily 9 a.m.-5 p.m. 300 landscaped acres. A major collection of white Carrara marble statuary and stained glass windows. Stained glass re-creation of Leonardo de Vinci's "The Last Supper" in Memorial Court of Honor. Lectures scheduled daily. The Hall of the Crucifiction contains one of the world's largest religious oil paintings, Jan Styka's 45 by 195 foot, "Crucifixion". Paintings and stained-glass window shown every half hour daily 10 a.m.-4 p.m. Donations. Also, exact reproduction of Ghiberti's

QUEEN MARY, Pier J, Long Beach Harbor, approached via the Queen's Way Bridge or Long Beach Freeway. Admission: Adults $5, ages 5-11, $1.75. Daily 10 a.m.-4:30 p.m., summer; Mon.-Fri. 10 a.m.-3:30 p.m., Sat., Sun. and holidays 10 a.m.-4:30 p.m., rest of year. One of largest passenger liners ever built. A self guided tour includes the bridge, officers' quarters, engine rooms and upper decks, as well as the Queen Mary and Living Sea, and a Marine Museum.

FARMER'S MARKET, 3rd St., and Fairfax Ave. Mon.-Sat. 9 a.m.-8 p.m., in summer, 9 a.m.-6:30 p.m., rest of year; closed holidays. Food, clothing, gift and book shops.

GRIFFITH OBSERVATORY AND PLANETARIUM, atop Mount Hollywood. Free admission Tues.-Sun. 7 a.m.-10 p.m. Contains a projector which reproduces stars on dome inside planetarium theater. Other projectors create sunrise, sunset effect.

LOS ANGELES ZOO, near jct. Golden State and Ventura Freeway. Admission: Adults $1, children 50¢, in summer. Open daily 10 a.m.-6 p.m. Adults $1.50, senior citizens, ages 12-15, 75¢. Open 10 a.m.-5 p.m., rest of year. 113 acres. Over 2,000 mammals, birds, reptiles. Tram tours.

TRAVEL TOWN, N. E. side of Griffith Park at 5730 Crystal Springs Dr. Free admission, daily 9 a.m.-5:30 p.m.; closed Dec. 25. Features museum of travel.

CHINATOWN, 900 N. Broadway near College St. Chinese shops and restaurants line the "Street of the Golden Palace". Colorful Chinese festivals.

LA BREA DISCOVERIES MUSEUM, 5801 Wilshire Blvd. Free admission Tue.-Sun. 10 a.m.-5 p.m. closed Thanksgiving and Dec. 25. Exhibits

RANCHO LA BREA TAR PITS, Wilshire Blvd. and Curson Ave. Free admission Pits open Tue.-Sun. 10 a.m.-5 p.m.; closed Jan. 1, Thanksgiving and Dec. 25. Guided tours of grounds. Wed.-Sun. at 1 p.m., Scientific diggings daily 9 a.m.-4:30 p.m. tours Thur.-Sun. 11 a.m.-4:30 p.m. Sticky asphalt beds entrapped prehistoric animals and plant life. Viewing station and observation pit.

LITTLE TOKYO, bounded by First, Los Angeles, Third and Alameda Sts. Sells Japanese foods and merchandise. Nisei Week is celebrated here.

DEATH VALLEY JUNCTION, Marta Becket's Amargosa Opera House. Tickets $2.50. Performances Mon.-Fri. and Sat. at 8:15 p.m., Oct. 15-Apr. 30; Sat. only May 1-31 and Sept. 1-Oct. 14; dark June 1-Aug.31. Dance-mime performances created and presented by Marta Becket.

DEATH VALLEY NATIONAL MONUMENT, Scotty's Castle, at the valley's north boundary. Admission: Adults $1, ages 6-11, 50¢. Open daily 9 a.m.-5 p.m. Tours available. Built as a vacation retreat by a wealthy Chicagoan, contains art objects, beautiful furnishings.

DESERT HOT SPRINGS, Cabot's Old Indian Pueblo Museum, 67624 Desert View Ave Admission: Adults $1, ages 6-16, 50¢. Open Fri.-Mon. noon-6 p.m. Contains Indian, Eskimo and early 20th-century artifacts and mementos of Custer's Last Stand.

SUTTER'S FORT, 28th and L Sts. Admission: Adults 50¢, under 17, 25¢, with sound tour. Free admission to Indian Museum. Daily 10 a.m.-5 p.m., closed Thanksgiving and Dec. 25. Restored adobe house (1839), schooners, wagons, stagecoaches.

SAN DIEGO, Balboa Park, at N. E. edge of business district. Free admission to **Botanical Building**. Sat.-Thur. 10 a.m.-4:30 p.m., closed holidays. Free admission, **Fine Arts Gallery**. Tue.-Sun. 10 a.m.-5 p.m., closed Jan. 1, Thanksgiving and Dec. 25. Contains Renaissance, Baroque, and 18th Century Dutch, Flemish, Italian and Spanish paintings. **Hall of Champions**; free admission. Mon.-Sat. 10 a.m.-5 p.m., Sun. noon-5 p.m., closed Jan. 1, Thanksgiving and Dec. 25. Sports Museum containing mementos, portraits and photographs of San Diego athletes. **Museum of Man**, Admission: Adults 75¢, ages 6-16, 10¢. Daily 10 a.m.-4:30 p.m., closed Jan. 1, Thanksgiving and Dec. 25. Exhibits tell the story of mankind, with emphasis on Indians of the three Americas. **San Diego Zoo**. Admission: Adults $2, under 16, free. Daily 9 a.m.-6 p.m., July 1-Labor Day-Oct. 31 and Mar. 1-June 30; 9 a.m.-4 p.m., Nov. 1-Feb. 28. Tramway and bus tour $5. Guided bus tours $1.50. Skyfair Cable Lift, 75¢, ages 4-15, 50¢. One of the largest zoos in the world. Some of the rarest specimens in captivity. Tigers, lions, elephants, giraffes, camels and gorillas. Moving sidewalks from deep canyons to the upper levels.

SEA WORLD, in Mission Bay Park. Admission: Adults $5.95, ages 4-12, $3.75. Rides 75¢, ages 4-12, 50¢. Daily 9 a.m.-dusk, in summer, 9:30-dusk, rest of year. Star performer is Shamu, a 3 ton killer whale. Dolphins, sea lions.

CHINATOWN, covers approximately 16-square blocks bounded by Broadway, Bush, Kearny and Stockton Sts. Grant Ave. lined with colorful temples, shops, tearooms. Chinese theaters, schools, grocery stores and banks.

CHINATOWN WAX MUSEUM, Grant Ave. at California St. Admission: Adults $1.50, ages 6-12, $1. 31 colorful tableaux depicting historical events.

SPECIAL ATTRACTIONS
Continued

SAN PASQUAL, San Diego Wild Animal Park. About 4½ mi. W. on SR 78. Park admission: Adults $3, children $1. Monorail: Adults $2, children $1. Monorail: Adults $2, children $1.50. Combination ticket: Adults $4.95, children $2.50, under 6, free. Open daily 9 a.m.-9 p.m., July 1-Labor Day; 9 a.m.-4 p.m., Nov.-Feb.; 9 a.m.-5 p.m., rest of year. 1,800 acres, over 2,000 animals, including elephants, lions, zebras, rhinos and other animals roam freely, separate by moats. Visitors may see the preserves from lookout points along a hiking trail or from electric monorail.

WINCHESTER MYSTERY HOUSE, near jct. I-280, and SR 17. Admission: Adults $4, ages, 5-12, $2.50. Tours. Daily 9 a.m.-6 p.m., Memorial Day-Labor Day; Mon.-Fri. 9 a.m.-5 p.m., Sat.-Sun. 9 a.m.-5:30 p.m., May and Sept.; Mon.-Fri. 9 a.m.-4:30 p.m., Sat.-Sun. 9 a.m.-5 p.m., Apr., Oct. and Nov.; Mon.-Fri. 9 a.m.-4 p.m., Sat.-Sun. 9 a.m.-4:30 p.m., Dec.-Mar.; closed Dec. 25. Designed to baffle the evil spirits that allegedly haunted Sarah Winchester, eccentric heiress to Winchester Arms fortune. With 160 rooms, 2,000 doors, 13 bathrooms, 10,000 windows, 47 fireplaces, 40 staircases.

SOLVANG, Solvang or Little Denmark, about 40 mi. N.W. of Santa Barbara. Most shops open daily 9:30 a.m.-5 p.m.; closed Dec. 25. Established in 1911 as settlement for Danes. Danish church, college, school, restaurants, shops.

SUMMER THEATRE

Universal Studio's Amphitheatre—Many superstars shine in Universal Studio's amphitheatre '77 summer concert series: Universal Amphitheatre, 100 Universal City Plaza, Universal City.

At the Greek—Summer nights under the stars. Programs start at 8:30 pm. Greek Theatre, 2700 N. Vermont Ave. For further program information, call 660-8400.

Hollywood Bowl—A natural amphitheater in the Hollywood Hills, the Bowl seats 17,500. In summer, concerts are held by the Los Angeles Philharmonic and others. Highland Ave. north from Hollywood Blvd. General information, 980-9421. Theatre party info 985-4321.

Mayfair Music Hall of Palace of Varieties—Recreation of the golden era of musical theater. The building has been restored to its turn-of-the-century plush splendor. Shows begin at 8 pm Tuesdays through Sundays. Located on Santa Monica Blvd. where it meets the sea.

Music Center Tours—Informal tours of the Music Center complex are offered free of charge by the Symphonians of the Music Center. Monday through Thursday (except on days involving matinees or re-

Old Town Music Hall

Features old movies starring Buster Keaton, Jeanette MacDonald, Ramon Novarro, Douglas Fairbanks, and the Ritz Brothers. Prologue to every nightly program on the mighty Wurlitzer Theatre Pipe Organ. Added special feature, a silent-film comedy on every program. Season: Open Fridays, Saturdays, 8:15 p.m.; Sundays, 2:30 p.m. and 7 p.m. Admission: Adults $2. Location: 140 Richmond St., El Segundo, CA 90245; (213) 322-2592.

Shubert Theatre—The Shubert Theatre in Century City, the most modern and beautiful legitimate theatre in the nation is presenting the greatest hits direct from Broadway.

Season: Year round. Admission: Varied prices according to performance and seating. Parking: Ample, minimal fee. Location: 2020 Avenue of the Stars, Los Angeles, California 90067. (213) 553-9000.

ABC Entertainment Center

Located in the heart of Century City (directly across from the Century Plaza Hotel). The Center offers the finest in first-run films from its two plush movie houses—the best in legitimate shows in the Shubert Theatre—plus—the Playboy Club. Harry's Bar and American Grill, Jade West (oriental gourmet dishes), La Cuisine, Fromins Delicatessen, Arkraft Fine Furniture, Ask Mr. Travel Agency, La Connoisur Jade Shop, Security Pacific National Bank, Century West Health Spa, Hank Baum Gallery, L.A. Contemporary Art Institute, Don Conard Gallery. The ABC Entertainment Center is open daily and well into the late night hours. Call (213) 553-5648.

MUSEUM COLLECTIONS

BEVERLY HILLS, Francis E. Fowler Jr. Foundation Museum, 9215 Wilshire Blvd. Free admission Mon.-Sat. 1-5 p.m. European and Asiatic decorative art.

COSTA MESA, Briggs Cunningham Automotive Museum, 250 E. Baker St. at the corner of Redhill Ave. Admission: Adults $2.50, students or active military $1.50, ages 5-12, 50¢. Wed.-Sun. 9 a.m-5 p.m., closed Jan. 1, Easter, Thanksgiving and Dec. 25. Houses approximately 100 vehicles from 1898 to present.

New classes starting at internationally famous ice skating school.

ADVANCE REGISTRATION NOW OPEN.

Now is the time to sign up for ice skating lessons at the Ice Capades Chalet. Whether you've ice skated before or never ice skated in your life, one of these classes is for you. Classes fill up fast, so call today for all the information for the whole family.

ADVANCE RESERVATIONS FOR GROUP FUNCTIONS.

Ice Capades Chalet is a great place for private or institutional group functions. Call now for reservations.

Call now for advance registration and additional information.

ICE CAPADES CHALET

TOPANGA
Topanga Plaza
6600 Topanga Canyon Boulevard
Canoga Park, CA 91303
213/348-9121

NORTH HOLLYWOOD
6100 Laurel Canyon Boulevard
North Hollywood, CA 91606
213/985-5555

SANTA MONICA
500 Broadway
Santa Monica, CA 90401
213/451-1677

Studio Tours • Movie Museums • Star Exhibits • Fun Parks

COWBOY-WESTERN MUSEUMS

ROY ROGERS AND DALE EVANS MUSEUM (interstate 15 and Palmdale Road, Victorville). Collection depicting the private and professional lives of western stars. Open daily, 9 a.m.-5 p.m.

WILL ROGERS MEMORIAL—Claremont, Oklahoma. Honors the great humorist and Western star Will Rogers born Nov. 4, 1879 in Claremont, Mementos, etc.

AMOS CARTER MUSEUM OF Western Art—Fort Worth, Texas. Preserves the flavor of the Old West through works of such great Western artists as Frederic Remington and Charles M. Russell. Interesting exhibits & displays of the old west.

BUFFALO BILL HISTORICAL CENTER—Cody, Wyoming. Comprises the Buffalo Bill Museum of 1927 and the Whitney Gallery of Modern Art, 1959. Trophies and personal effects of Wm. F. Cody, great hero and trail blazer of the West noted for the Buffalo Bill West Shows. Equestrian statue of Buffalo Bill by Gertrude Vanderbilt Whitney is in the Center. Indian Art, paintings, sculptures and priceless mementos.

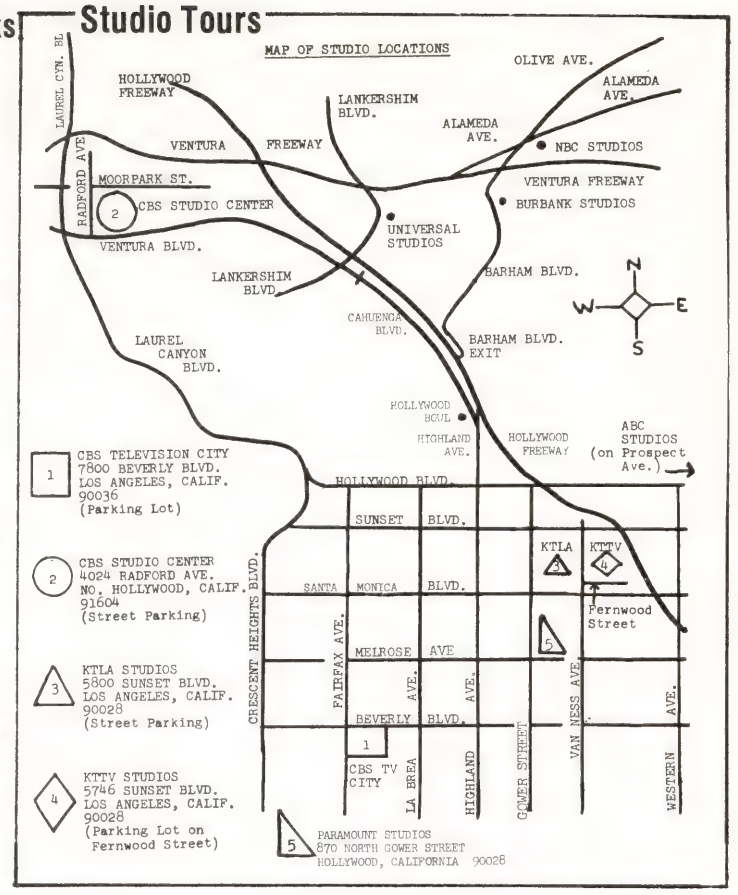
NATIONAL COWBOY HALL OF FAME AND WESTERN HERITAGE CENTER—Oklahoma City, established 1958 on Highway 66. Western paintings, Indian lore and in the Hall of Great Western performers are the names of Gene Autry, Tom Mix, Joel Mc Crea, Gary Cooper, Walter Brennan, Jimmy Stewart and "Miss Kitty," Amanda Blake "West of Yesterday" features an old time Western town complete with a Silver Dollar Saloon. Open 7 days a week, 8:30 am to 8 pm (Adm. $2 and $1 children under 13)

'SPECIAL INTEREST' MUSEUMS

LOS ANGELES COUNTY MUSEUM OF ART, 5905 Wilshire Blvd. Free admission to permanent exhibits. Adults $1, children 50¢ to Frances and Armand Hammer Wing. Tue.-Fri. 10 a.m.-5 p.m., Sat. — Sun. 10 a.m.-6 p.m.; closed Thanksgiving and Dec. 25.

GLEN ELLEN, Jack London State Historic Park, Admission: Adults 50¢, under 18, free admission. Daily 10 a.m.-5 p.m., closed Jan. 1, Thankgiving, and Dec. 25. Author's ranch, home and grave. The two story house contains his papers, personal belonging and mementos of his travels, including South Pacific, art objects. Burnt ruins of Wolf House, the 26-room mansion he built but never lived in are nearby. No off-road vehicles or fires allowed here.

Studio Tours



Academy of Motion Picture Arts & Sciences Library
9038 Melrose Avenue, Hollywood, California.
Curator: Mrs. M. Simpson.
Approx. 4500 books, 2000 bound periodical volumes, and 1300 pamphlets concerning film. 2000 screenplays; Edison letters; stills and press clippings collection. Interlibrary loans.

SCRIPPS AQUARIUM-MUSEUM, 8602 La Jolla Shores Dr. Free admission. Daily 9 a.m.-5 p.m. Main feeding time 1:30 p.m. Wed. and Sat. Within Scripps Institute of Oceanography, a branch of the University of California. Museum contains oceanography exhibits, specimen tanks and an onshore tide pool.

RIPLEY'S BELIEVE IT OR NOT MUSEUM, Fisherman's Wharf. Admission: Adults $3, under 12, $1.50. Sun.-Thur. 9 a.m.-11 p.m., Fri.-Sat. 9 a.m.-midnight, June 15-Sept. 15, Sun.-Thurs. 10 a.m.-10 p.m. Fri.-Sat. 10 a.m.-midnight, rest of year. Displays the bizarre and unusual from all over the world.

Twentieth Century-Fox Film Corporation Research Library
10201 W. Pico Blvd., Los Angeles, California.
Director: Kenneth Kenyon
Over 34,000 books, 4500 bound periodical vols., 1160 volumes of scrapbooks containing pictures for film productions. Library loan facilities.

UCLA Library, Department of Special Collections; Powell Library
UCLA, Los Angeles, California.
Curator: Bob Epstein
Johnson collection of papers on the Negro in the cinema; Vitagraph papers of Albert E. Smith (not yet accessible to the public).

Otis Art Institute
2401 Wilshire Blvd., Los Angeles, California.
Mechanical devices relating to the cinema; costumes of movie stars.

American Film Institute Center for Advanced Studies
501 Doheny Road, Beverly Hills, California.
Secretary: Mrs. Anne Schlosser.

De Forest Research Service
780 N. Gower St., Los Angeles, California 90038
Director: Kellam De Forest.
Over 6000 books, 300 bound and 2000 unbound periodicals relating to film. Interlibrary loan facilities.

Los Angeles County Museum, History Division
Exposition Park, Los Agneles California 90007
Props; costumes of movie stars; materials relevant to the early history of cinema (including apparatus); MSS. and photographic collection concerning film. books, pamphlets, journals on the cinema.

Los Angeles Public Library
630 W. Fifth St., Los Angeles California 90017 Books, periodicals and miscellaneous material on the art and history of the cinema.

Metro-Goldwyn-Mayer Research Department
10202 W. Washington Blvd., Culver Blvd., Culver City, California 90232.
Director: Bob Rogers
Approx. 20,000 books; runs of 84 journals.

Celebrity Dining

Geni Charlesworth

Rudy and Ellie Vallee who live on one of our town's most beautiful view locations are great Chinese cuisine fans — and most of the time when they have a casual party, the famous couple often raid the take-out department of Robert Lee's longtime popular Ho Toy's Cantonese restaurant, 4630 Van Nuys Blvd. in Sherman Oaks. Over the years, many lovely ladies have also graced the pretty upstairs dining room with their presence — *Sivi Aaberg,* the international beauty sometimes *Rod Stewart's* favorite date, *Cheri Caffaro, Lisa Todd* (with the Hee Haw show and a sultry brunette beauty) and more.

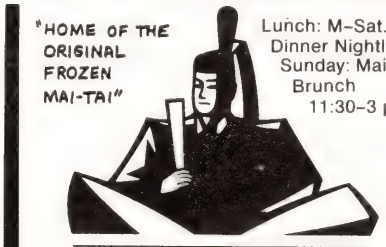
***

Theatre goers are almost certain to see stars when they visit the romantic Villa Capri Italian restaurant on Yucca Street in the heart of Hollywood. *Bill Dana, Ken Berry, Robbie Benson, James Darren* and family, and *John Ireland* were recent diners. This is also a great favorite of "the man" *Frank Sinatra* when he comes up from Palm Springs with his beautiful *Barbara.* The Marquis West in Santa Monica recently celebrated an anniversary and among the celebrity crowd nibbling goodies and sipping white wine, latest "in" drink of the West Coast was gorgeous *Francine York* taking time out from her "Soaper" starring role.

***

Pert *Dody Goodman* was welcomed

At Forty Carrots in South Coast Plaza, Costa Mesa, Sally Nickelson (vice president and operations man ager of the restaurant group) with comedian Stan Kann. There's also Forty Carrots, Jr. in Westwood Village, on the north side of Weyburn just west of Westwood Boulevard.



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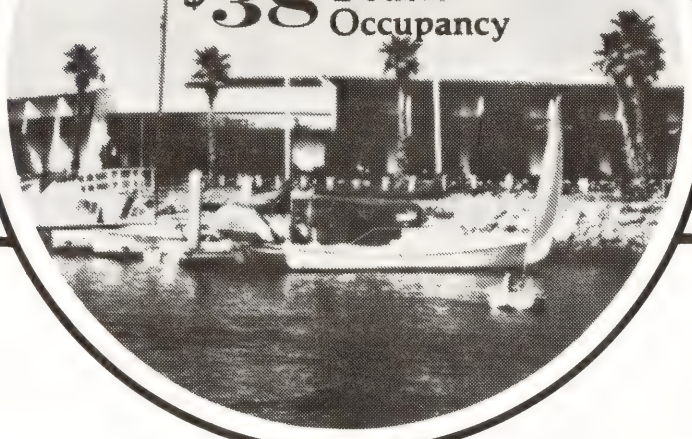

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CLINT WALKER and his wife, Gigi, shown here with Cafe De La Paix owner Michel Najjar (standing) celebrated Gigi's birthday at the charming Tarzana restaurant. Cafe De La Paix is open for luncheon and dinner, and there's a patio for outside dining.

back from her Chicago play, "Kindling," written for her by Don Appel. At Yellowfingers French Cafe in Woodland Hills, a corner of the outdoor dining area was packed with chums welcoming the popular performer back to Los Angeles. There is another Yellowfingers French Cafe in Sherman Oaks for indoor crepe lovers — salads, sandwiches, French plats du jour, pates, and fabulous desserts. Joe Patti, owner and founder of La Famiglia in Beverly Hills is related on his father's side of the family to *Adelina Patti,* the famous opera singer. *Ron Samuels* and his gorgeous bride, *Lynda Carter* (Wonder Woman) who recently made her Las Vegas debut are regulars at this colorful Beverly Hills Italian restaurant.

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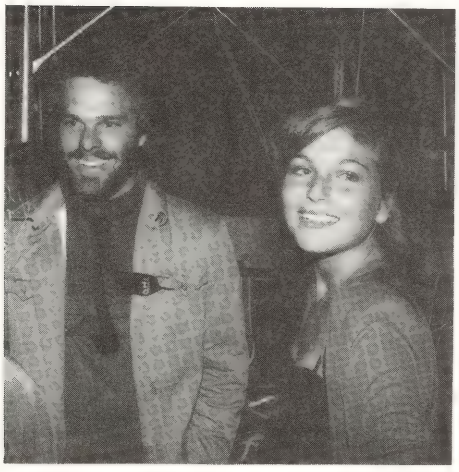
Among those at Bistro party to announce Jack Jones' new variety TV show "The Palace" were Carolyn Jones, Eydie Gorme, Zsa Zsa Gabor and Barbara Eden.

Broadway musical star Dolores Gray with our Man About Town and Virginia Mayo just before Virginia left for Las Vegas where she is starring in "Too Many For The Bed" at the Union Plaza.



Joseph Bottoms with Tatum O'Neal (isn't she growing up?) at Hollywd's Greatest Wrap Party launching Paramount's summer releases.

The biggest names in country music, Kenny Rogers and Dottie West, backstage following their smash opening at the Vegas Riviera.

The wrap party has always been a small affair at the end of filming for the picture's cast and crew.

Paramount changed all that with **"Hollywood's Greatest Wrap Party,"** for 1500 guests on the studio's backlot. The event, costing $500,000, launched Paramount's summer releases: "Players," "Prophecy," "Escape From Alcatraz," "Sidney Sheldon's Bloodline," "Meatballs," "North Dallas Forty" and "Sunburn."

Stars, film-makers and music personalities were all over. Dean-Paul Martin, star of "Players," came early and left long before the sumptuous midnight supper. Robert DeNiro, even though attending a promotional party (he stars in Paramount's "Raging Bull"), grew annoyed with photographers and refused to pose. Robin Williams, who'll be Paramount's "Popeye," asked photogs not to snap him while he was discoing with profanity-spouting Tatum O'Neal.

Others included Pat and Michael York; Janice and Ben Gazzara; Sharon and Nick Nolte; Elizabeth Montgomery and Robert Foxworth (star of "Prophecy"); Carol Connors and Robert Culp (she was in an evening gown, he was in jeans and sneakers); Keenan Wynn and Peter Strauss.

***

A couple of year ago he was playing lounges — and it looked like his greatest success was behind him. Then came "Lucille." Now he has "The Gambler" and other hits. He's hauled in practically every country music award and had a highly rated TV special. Not only is **Kenny Rogers** headlining, he's one of the biggest draws in Vegas — as anyone who saw him at the Riviera could testify.

Making it a double whammy was the appearance of Dottie West. Back stage, in their dressing rooms, Kenny explained their success, "Dottie is a good friend and the thing I enjoyed about our duet album, "Ever Time Two Fools Collide," was that is was genuine. We enjoy singing together. We weren't thinking about how much money we'd make."

***

Knowing **Virginia Mayo** as a vital woman who is a delight to be with and, unlike many from Hollywood's "Golden Era," totally uncomplicated, I'm inclined to forget what a good actress she is. Always underrated, the star is in fine fettle at the Union Plaza in Vegas where she is appearing in "Too Many For The Bed." Her Lombardish timing makes her a wonderful treat in this farce. The show is such a crowd pleaser it's been extended until after Labor Day.

***

Co-producers **Ross Hunter** and **Jacque Mapes** co-hosted an invitational showing of "The Best Place To Be" at Century City's Plitt Theatre followed by a champagne party in the lobby. The drama aired on NBC a couple of weeks later.

Turn to Page 43

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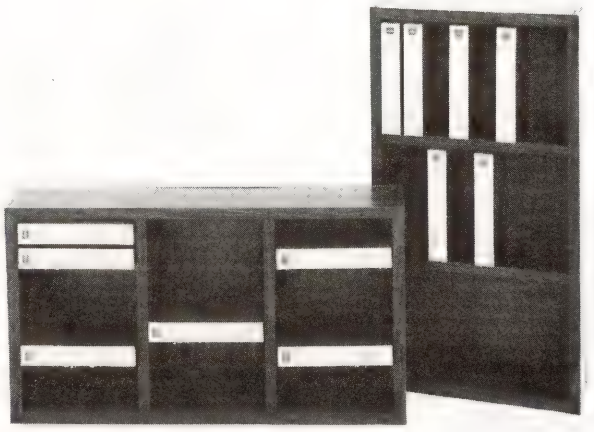

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Producer Ross Hunter and star Donna Reed at the former's invitational showing of "The Best Place To Be."

Donna Reed received a great share of the evening's accolades. Not only for her performance in her first acting job since her TV show went off the air 13 years ago, but for her durable good looks. Donna jetted in from her new home in Tulsa. She and her third husband, former Army Colonel Grover Asmus (he was preceeded by MGM make-up man Bill Tuttle and TV producer Tony Owen) moved several months ago to Oklahoma where he is an oil engineer.

Both Ross and Jacque were accepting high praise. The crowd also had plaudits for the film's stars including, in addition to Donna, Efrem Zimbalist, Jr., Betty White and John Phillip Law. One cast member, Coleen Gray was receiving congratulations on her wedding to engineer Fritz Ziser.

***

Jack Jones arrived by private jet from Vegas for the cocktailery in his honor at the Bistro hosted by producers Wendell Wilks and David Close to announce Jack's new variety TV show, "The Palace" which starts airing in September.

The 41-year-old guest of honor, with his fourth wife, Kathy, observed, "I look at life, it's all career, career. If you give up what could be a beautiful relationship between two people just to further your success, build your ego and make a fortune, you're cheating yourself. On the other hand, I don't think you should just live for someone else. That's sick, too."

After the party Kathy and Jack boarded the jet and he was back in Vegas for his midnight show at the Sahara. Don't try to keep up with the Joneses! ★

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THE EVELYN KEYES STORY
Continued

married Charles Vidor, director of Rita Hayworth's biggest hits, *Cover Girl* (1944) and *Gilda* (1946), as well as his wife's *The Lady in Question* (1940), also with Rita, and *The Desperadoes* (1943). Divorcing Vidor, she wed John Huston, director of many classic films such as *The Maltese Falcon* (1941), *The Treasure of the Sierra Madre* (1948), *The Asphalt Jungle* (1950) and *The African Queen* (1952). Divorce again, followed by a close friendship with colorful promoter Mike Todd which ended when he married Elizabeth Taylor. Keyes next became the eighth wife of "King of the Clarinet" Artie Shaw, from whom she has been estranged for years.

In the early 1970's Evelyn Keyes, after a lengthy hiatus, returned to performing when she starred in the road company of the Broadway revival of *No, No, Nanette.* Her major interest in recent years has been writing. For Lyle Stuart, Inc., in 1971 she wrote *I Am A Billboard,* a novel about a not-so-innocent in Hollywood that seemed a thinly veiled autobiography; and then in 1977, the real thing, *Scarlett O'Hara's Younger Sister,* primarily concerned with Keyes' real-life bedroom performances. Her memoirs earned her more attention than any of her films. ☆

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Eddie Brandt's Saturday Matinee

stunt flyer Frank Tallman have been inducted, the latter posthumously. Scheduled for induction are Chuck Roberson, John Wayne's stuntman, and stuntwoman Polly Burson who doubled for many female stars, including Dale Evans and Barbara Stanwyck.

Action dramas by Hall of Fame Stunt Academy members and local talent are shown on a regularly scheduled basis.

The museum is open from 11 a.m. to 4 p.m. six days a week, Tuesday through Sunday, (closed on Mondays).

Walden, Texas was the scene of the third annual **Jack Benny Memorial Tennis Tourney,**
A swarm of celebrities made the pilgrimage . . . Valerie Perrine, George Peppard, Eva Gabor, Trini Lopez, George Plimpton, Jean Simmons, Lloyd Bridges, Lynn Redgrave, Jo Ann Pflug and, of course, hosts Joan Benny,m Dina Merrill and Cliff Robertson, all wielding rackets for charity, which last year netted well over a quarter-million bucks for the Juvenile Diabetes Foundation.

Bob Hope was presented with the Charles Evans Hughes Gold Medal of the National Conference of Christians and Jews at a celebrity packed dinner at New York's Waldorf Astoria. The medal is given for courageous leadership in government, civic and humantarian affairs. Gerald Ford made the presentation.

COUNT DRACULA SOCIETY AWARDS

The Count Dracula Society numbering over 1000 members, Dr. Donald A. Reed, President has announced their 1979 Mrs. Ann Radcliffe Awards:

Cinema: George Hamilton for *Love At First Bite.*

International Cinema: Delphine Seyrig for *Daughters of Darkness.*

Special Cinema Award: Christopher Lee for his career in films.

Literature: Dr. Raymond McNally and Professor Leonard Wolf for their various books on *Dracula.*

Television: Michael Nouri for his role of *Dracula on TV.*

Stage: Frank Langella and Michael Ansara for their roles of *Dracula on the stage.*

Special awards to actors Mike Mazurki, Bramwell Young and Dr. Donald A. Reed for his service to the Society. Present were MC, Edward Ansara, Ann Robinson, Director George Pal, Writers, Ray Bradbury, A.E. Van Vogt, actors William Marshall, Kirk Alyn and Gayna Shireen. Christopher Lee was presented the Horace Walpole Gold Medal for his contribution to the *Dracula* revival.

THE LAST GREAT HOLLYWOOD PARTY— PART IV

A Party Of The Fourth Part: Fifty years of remarkable screen history provided the focal point for "The Last Great Hollywood Party — Part IV," held recently at the Burbank Studios. Sponsored by the Diamond Circle of the Sportsmen's Club for the City of Hope, the black tie bash is a tribute to "Ken Murray and His Hollywood Friends," featuring the world premiere of "Ken Murray Shooting Stars."

Calling Murray a "Hollywood legend," party chairman Dale Olson explained that "Murray came to Hollywood 50 years ago with his silent movie camera in hand, and at every opportunity, started taking pictures of the stars. You could call it his kind of home movies."

And now, Murray has edited his volume of film to a feature-length presentation starring 78 personalities — opening with Gregory Peck and closing with Jack Lemmon. The footage, originally intended for exclusive viewing in the confines of private living rooms, has never before been seen by the general public. And for that matter, by most of the entertainment community.

Some of the scenes — courtesy of Cary Grant, Red Skelton, John Wayne, Lou Costello, Ronald Reagan, Lucille Ball, Bing Crosby, Stan Laurel and Pat Boone — come directly from the private collections of the stars.

(You'll remember Murray's famous "Black Outs" long-running theater production, his Academy Award in 1947 for the first all-bird movie called "Bill and Coo," and his book titled "The Golden Days of San Simeon.")

Diamond Circle president Jerry Godell and party co-chairmen Janice Best and Gloria Godell are teaming to re-create those Golden Days for the benefit, utilizing the backlot streets at the home of Warner Bros. and Columbia Pictures. After the screening, guests will dine in a sound stage heaped with nostalgia.

Diamond Circle dues (payment lands an annual party invitation) are $1,000 per couple.

"Hollywood Party — Part IV" continues with the Sportsmen's Club tradition, their previous outings being held at the Harold Lloyd estate, Hugh Hefner's Playboy Mansion West, and Pickfair, the home of Buddy Rogers and the late Mary Pickford.

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GAG REEL #2—Where Gag #1 leaves off, this one takes off. *Mannix, Dick Van Dyke, Star Trek, Get Smart, Hogan's Heroes, Peyton Place,* are a few of the shows lampooned. Quality is only fair. 5 minutes. B/W.
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STAR TREK BLOOPER #1—2nd season outtakes with Ed Reimers saying, "You're in good hands with tribbles." 7 minutes. Color.
Super-8 sound **$29.95**

STAR TREK BLOOPER #2—First season bloopers. 5 minutes. Color.
Super-8 sound **$24.95**

STAR TREK BLOOPER #3—First season bloopers with some footage of above reel and new, also with Gene Roddenberry voiceover. 6 minutes. Color.
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STRANGERS IN THE NIGHT (Rendezvous)—All your favorite monster movies are seen as Frank Sinatra sings the title tune. Find out why this is funnier than any blooper around. Quality is only fair, but acceptable. B/W.
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Your "favorite films" list is needed for survey being conducted. Send to: Favorite Films Survey, 1030 Linden Ave., Salt Lake City, Utah 84102. (8-9-'79)

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JUDY GARLAND news and magazine clipping & photos for yrs. 1927-30, 38-39, 44-46, 52-55, 62-64, 68-69. Will buy or trade. Leacock, 15 Charles, Apt. 2H N.Y., N.Y. 10014 (8-9-'79)

Just published. **BING CROSBY — A LIFETIME OF MUSIC.** The full story of Bing and his music. Foreward by James Van Heusen. Conversation with Al Rinker of the Rhythm Boys. Includes a Directory of the Complete Recordings of Bing Crosby. $8.95 (Includes postage and handling). Palm Tree Library, P.O. Box 84268E, V A Branch, Los Angeles, CA 90073. (8-9-10-11-12-'79)

SCRAPBOOKS — Ingrid, Errol, Elvis, Tyrone, Doris, Loretta, Tab, Lucy, Marilyn, many others. Varied prices. Malcolm Mayers, 63 W. 70th St., NYC 10023. (212) 595-8909. (5-6-8-9-'79)

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JOHN WAYNE ("Great Western Saving") Beautiful full color poster type picture. 8½x11 on coated paper, truly a collector's item. $1 each plus 50¢ postage. Spoils from a press run but in perfect condition. D. Kisner, 115 Navajo, Top O'Topanga, Calif. 90290.

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HARD-TO-FIND PHOTOS. Black & white. Star's etc. $2.50 ea + 35¢ postage). Write what you need to Studio Collector's Club Photo Dept., P.O. Box 5815, Sherman Oaks, CA 91413.

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MOVIE STAR PHOTOS. Physique, portraits and candids. From the thirties thru the seventies. **NAME THE STARS.** Send S.A.S.E. to Don Eckhart, 4N524 Church Road, Bensenville, IL 60106. (8-'79-11-'80)

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All the greats of 1930's in reprint paper dolls, over 200 from newspapers of then: $1 each; booklet $5; Gable, Garbo, Crabbe, EGR, Tracy, etc. GWTW booklet $7.50. Loraine Burdick, 5 Court Place, Puvallup. Wash. 98371. (5-6-8-'79)

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16MM Sound/Silent Famous Classics. Finest print quality. May be used for theatrical showings. Illustrated catalog 50¢. Manbeck Pictures, 3621-H Wakonda Drive, Des Moines, Iowa 50321. (8-9-10-11-'79)

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WANTED TO BUY

Wanted: Clippings, sheet music, movie ads, posters, lobby cards, pressbooks, etc. on Judy Garland. I have many clippings, movie ads, on all movie stars for sale or trade from 30's, 40's & 50's. Robin Cook, 4357, Albert St., Oakland, CA 94619. (5-6-8-

WANTED: Any items associated with or like the movie "Gone With The Wind." Roy MacKender, 82 Gloucester St., Toronto, Ontario M4Y1L9 Canada (5-6-7-'79)

WANTED: material on Miss Julie Andrews, slides, photographs, records, etc. Especially recent material from "10." Buy or exchange. Miss Christien Dings. Graafs, Hornestr. 43. 6085 BT. HORN. HOLLAND (5-6-8-'79)

WANTED: Screen World Vol 1-8, 16, 20-23 and 26. Items on movies, "Star Is Born" (Garland Version) and "Something For Everyone." W.R. Hagan, 470 W. 24th St., NYC 10011 (5-6-8-'79)

WANTED: Material on Crabbe; Weismuller; Mature; Tierney. Have magazines & clippings to sell or trade. Gene Jenkins, 5219 Cather Rd., Springfield VA 22151. (8-9-'79)

WANTED: Anything and everything on Carol Burnett. Also her husband Joe Hamilton when he was a Skylark on Dinah's Chevy Show. Want old Skylark records and albums. Kathy Clements, 4315 West 166th Street, Lawndale, CA 90260. (8-9-'79)

WANTED: 8x10 b/w photos of the one-sheet or three-sheet or magazine ad from these films: *Ladies Of Leisure, Dirigible, Miracle Woman, Forbidden (1932), Bitter Tea of General Yen, Lady For A Day, Mr. Smith Goes To Washington, Meet John Doe, Its A Wonderful Life, State of the Union, Riding High (1950), American Madness, Here Comes The Groom.* Reply to Box 8021, North Hollywood, Calif. 91608. We are also looking for FOREIGN POSTERS from GAIL RUSSELL films. (8-9-'79)

"Anthony Zerbe, Jean Harlow, Carole Lombard materials wanted. Write with prices and descriptions to Marge Beach, 848 So. Dexter, Apt. 108, Denver, Colorado 80222." (8-9-'79)

WANTED: Jane Fonda career memorabilia. Stills, posters, clippings, anything from movies and modeling years. Will buy and trade. State wants. Jeff Bowen, 2410 Grant St., Alpena, MI 49707. (8-9-'79)

WANTED: Any and all material on James Stacy and Sam Elliott. Have files on 250 stars to trade. Contact: Janet Gonski, 256 Congress Ave., Waterbury, CT 06708. (8-9-'79)

WANTED: Any original photographs and movie stills of old time movie stars and movies such as Cary Grant, James Stewart, Vivien Leigh, Etc. Jean Engelhardt, 5333 Colfax Ave., So. Mpl., Minn. 55419. (8-9-'79)

Wanted: information on PRISCILLA LAWSON - Aura in "FLASH GORDON" - T Sand, 8583 Melrose Ave., Los Angeles, Calif. 90069. (8-9-'79)

WANTED: Katharine Hepburn material, especially 30's-40's, photos. Will buy or trade. Ben Carbonello, 2898 Wellman Ave.,Bronx, N.Y. 10461. (8-9-'79)

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Data on: LANDIS, BAXTER, SULLAVAN, LAKE. SCREEN ROMANCES: Sept. Feb. Dec. June 1935. JUNE, AUG. 1934—FEB., MAY., JULY 1939. MOVIE LIFE: June 1940, Oct. 1939, April 1941. MOVIE STAR PAPER DOLL COLORING BOOKS, RICHARD HAYES, 10940½ Hortense Street, North Hollywood, Calif. 91602. (8-9-'79)

If you collect films, you must subscribe to the collectors' newspaper, The BIG REEL. Sample copy sent for $1.50. Drawer B, Summerfield, N.C. 27358. (5-6-8-'79)

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Los Angeles Times
August 6, 1962

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WANTED: **DEBBIE REYNOLDS** photos, Magazine articles, recordings, fan clubs, stills any memorabilia. Ron Manna, 3006 Glenwood, Temple, TX 76501. (6-8-'79)

WANTED b/w, color photos, and TV stills of John Schneider, the star of "The Dukes of Hazzard." Anything on him. Bernie Jenkins, 5219 Cather Rd., Springfield, VA 22151. (8-9-'79)

WANTED anything on Tyrone Power or Carole Lombard. Also fans to correspond with. Mary Romanek, 1247 - 17th St., Apt. 3., Santa Monica, CA90403.

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Passing Parade

Dolores Costello, Patricia Ellis, Rosemary Lane

DOLORES COSTELLO

Helene and Dolores Costello became two of the first of the Warner Brothers stars to be used in talkies. Dolores, was born in Pittsburgh on September 17, 1905, worked as a child actress at Vitagraph, where her father, Maurice Costello, a noted matinee idol was under contract. She modeled for James Montgomery Flagg and signed with Warner Bros. while a chorus girl in Chicago on tour with 'George White Scandals of 1924' with Sister Helene. John Barrymore saw her outside Jack Warner's office at the old Warner Bros. lot on Sunset Blvd., and she became his leading lady in "The Sea Beast" (1926). He called her "the most preposterously lovely creature in the world," and upon teaming in "When A Man Loves," they married in 1928. Dolores soon became WB's most valuable star in films like "Tenderloin" and "Glorious Betsy." The Barrymore's appeared in "The Show of Shows" (1929), Warners' contribution to the revue film. Dolores, billed as the 'Belle of the Box Office' sang 'My Sister' with Helene. The marriage produced two children, John Barrymore Jr. and Dolores before they divorced in 1935. Her last two major roles were as Freddie Bartholomew's mother in David O. Selznick's "Little Lord Fauntleroy (1936) and Orson Wells' "The Magnificent Ambersons" (1942). Helene's life was dogged by bad luck, following her divorce from Lowell Sherman. Destitute, she died (1957) in a California State Hospital of drug addiction. Dolores divorced her second husband, Dr. John Vruwink in 1960 and spent her remaining years apart from Hollywood on a farm in San Diego County. The once reigning beauty died March 1, 1979.

PATRICIA ELLIS

Patricia Ellis was fast becoming Warner Bros. favorite ingenue, as the love interest for James Cagney in "Picture Snatcher" (1933) and "The St. Louis Kid" (1934) when suddenly her career hit a downward trend by the late 1930's. Born Patricia O'Brien in Birmingham, Mich., on May 20, 1916, she worked on the stage in the East for producer step-father before her debut in "42nd Street." She was named a 'Wampas Baby Star of 1932' along with Ginger Rogers. Eventually she wound up in London, in the musical "The Gaiety Girls" (1938), then back to Hollywood for "Blockheads" with Laurel and Hardy and her last, "Fugitive at Large" (1939). Her next stop was Broadway, as Carol Bruce's replacement in 'Louisiana Purchase' (1941). The same year she wed George O'Maley, later president of Protection Securities Systems in Kansas City, where she died March 27, 1970.

ROSEMARY LANE

Rosemary Lane of the Lane Sisters, was overshadowed by sister Priscilla (an all-American girl type then much in vogue), but possibly the most talented of all. There were five Lane Sisters (nee Mullican) from the corn belt in Iowa. Rosemary was born in Indianola, Iowa, April 4, 1914, and with Priscilla, sang with Fred Waring's Pennsylvanians. In 1937, Warner Bros. signed the sisters for "Varsity Show." Joining sister Lola, they were cast together in "Four Daughters," "Daughters Courageous," "Four Wives" and "Four Mothers" (1938-41); also in 1939 played romantic leads in "The Return of Doctor X" with Bogart, "The Oklahoma Kid" with Cagney and "Blackwell's Island" opposite John Garfield. At Universal, she starred in Rodgers and Hart's stage success "The Boys from Syracuse" (1940). Director George Abbott took her to Broadway for 'Best Foot Forward' as the glamorous movie star whose career is on the skids, but she lost the movie version to Lucille Ball. Following several poverty row musicals, she retired in 1945, later opening a real estate office in Pacific Palisades. She died November 25, 1974 from pulmonary obstruction and diabetes.

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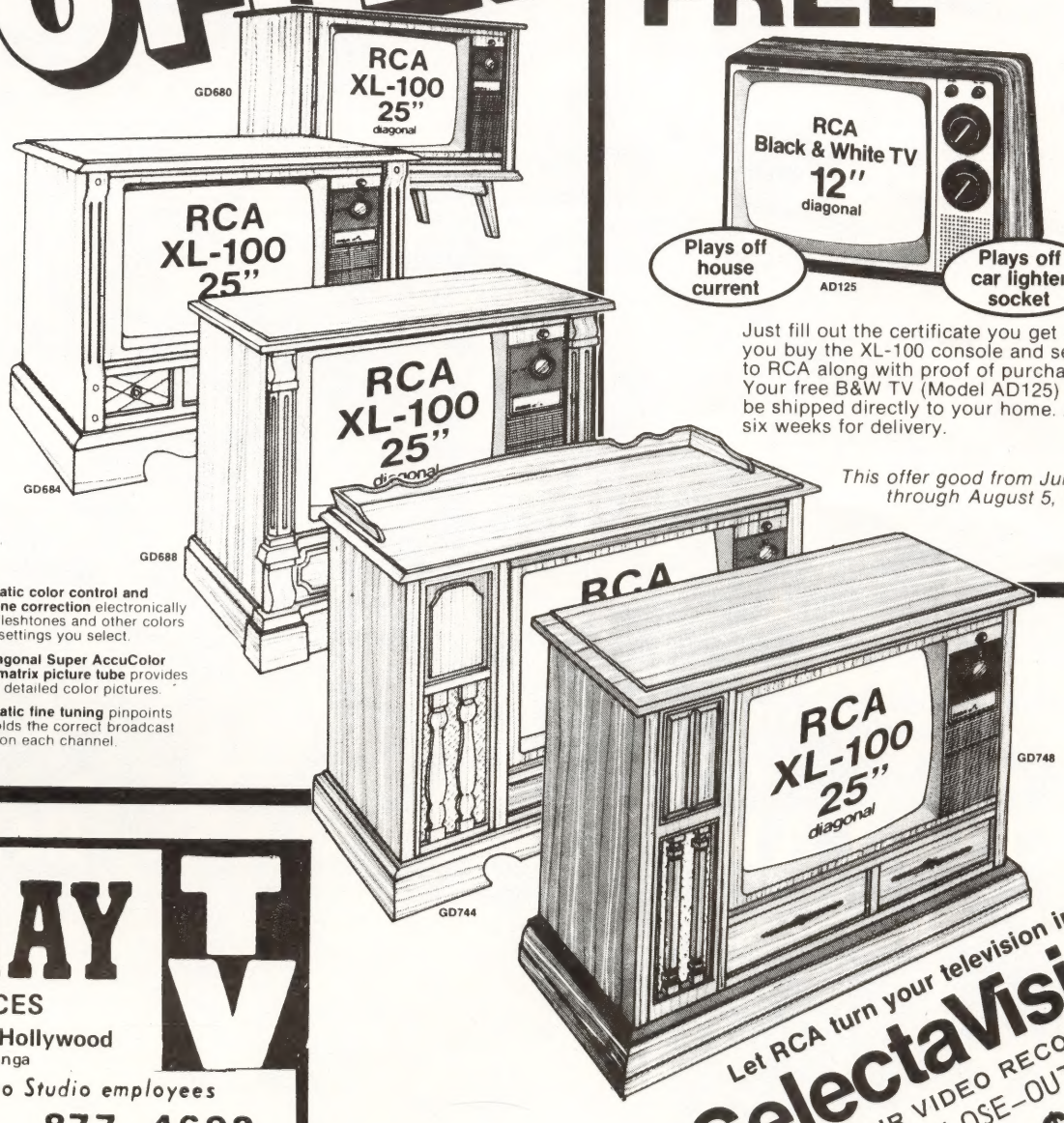

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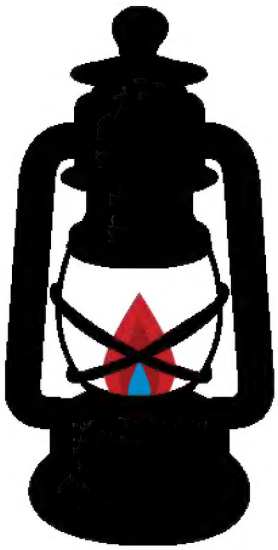

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